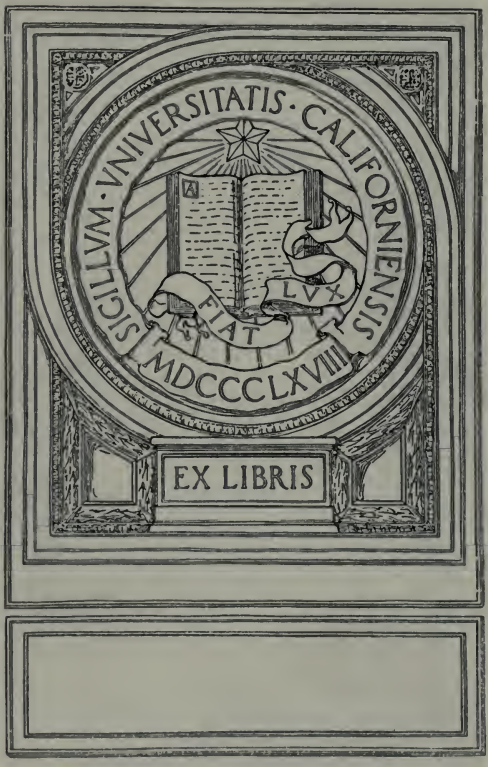
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THE SPANISH SERIES

VELAZQUEZ

THE SPANISH SERIES

EDITED BY ALBERT F. CALVERT

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VELAZQUEZ

AN ACCOUNT OF HIS LIFE AND WORKS, BY ALBERT F. CALVERT AND C. GASQUOINE HARTLEY, WITH 136 REPRODUCTIONS FROM HIS MOST CELEBRATED PICTURES

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To

THE DUCHESS OF SAN CARLOS

My dear Duchess,

I venture to offer for your acceptance the dedication of my poor appreciation of Velazquez, in the hope that the greatness of the subject will atone for demerits in the treatment of the theme, and in the confidence that even those demerits will be regarded with the gracious lenience that my work has always received at your hands.

I am, my dear Duchess,

Your ever grateful and devoted,

ALBERT F. CALVERT.

263787

PREFACE

FOR nearly two centuries Velazquez was but a name in the dictionary of the arts. His tercentenary, celebrated on 6th of June 1899, three hundred years from the day of his birth in Seville, was the first commemoration of the event that could be said to possess any special and international significance. One can discover few parallels to the quick neglect which overtook his paintings after his death in 1660, or to the equally rapid and sustained appreciation they have gained during the last few decades. To-day Velazquez has come anew into his kingdom of fame. He is, above all, acclaimed the painters' painter; he is not an *old* master, but one whose influence lives still in contemporary art.

Much has been written about Velazquez, and thanks to the perfection of modern photography, every one may become acquainted with his pictures. And this last is of supreme import-

ance, for the one way to know Velazquez is to approach him through his pictures. Many writers have dealt in luminous and scholarly fashion with his art, and in venturing to add yet another volume to those that have appeared, the present writers would ask their readers to bear in mind the modest limitation of their purpose.

The object of this little book, then, is to induce the reader to turn to the pictures of Velazquez, the plates of many of which are here reproduced. It is not an exhaustive treatise on the painter's work, nor a full biographical essay, still less is it a handbook to explain his pictures. It is just an invitation, as it were, to look more carefully at the pictures themselves. Velazquez is the last painter in the world to be made the subject of a lengthy biography. This essay does not pretend to add any new knowledge to the now familiar facts of his life or to the appraisement made already of his perfect art. Almost all the biographical details are quoted from Pacheco's record of his pupil, or are drawn from Professor Carl Justi's very full work on the subject. In questions as to the chronology and authenticity of certain pictures important facts have been

taken from Señor de Beruete's splendid volume on Velazquez. Much help, too, has been gained from the works of Mr. R. A. L. M. Stevenson, Sir Walter Armstrong, and Mr. Charles Ricketts. For permission to reproduce many of the pictures, thanks are given to Messrs. J. Lacoste, Braun Clement, Hanfstaengl, and Messrs. Mansell & Co.

But although the last word on Velazquez has probably been uttered, there are many to whom his pictures are still not truly known. The fact that he is the painters' painter has been insisted upon so strongly that some have been deluded into the belief that his art appeals exclusively to artists. It is unquestionably true that those who understand the technique of painting, can appreciate best the supreme quality of the master's work, but all lovers of beautiful things can learn to see and delight in the special charm of his pictures.

In conclusion, it is admitted that much might have been added to this essay. Discussions on the authenticity of this or that picture have been passed over quickly; few statements have been made on the theories of Velazquez' art; and the writers feel that much might have been said

differently. However, apologies for work that is done are useless. Yet they who take on themselves to criticise great paintings must pause often ashamed at their facile presumption. Criticism is, after all, no more than the statements of individual minds. To remember this is especially needful in the case of a painter like Velazquez.

A. F. C.
C. G. H.

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VELAZQUEZ

VELAZQUEZ

I

THE MAN AND HIS AGE

MORE, perhaps, than any painter, Velazquez tells us his life in his pictures, for they contain his whole self. The record is marked by a supreme reticence. His life was calm, self-contained, subjective; its annals stationary almost, if confined to external happenings; it was a life of singular unity of aim. Velazquez did not wish to prove anything, to refute anything, to teach anything, simply to record what he saw; the especial glory of his pictures is to have no meaning except the meaning of their paint. It was for this reason that he worked; because he must, and to please himself. And he gave up his life to the task with the ceaseless and passionate care of genius —to hold fast in form and colour the objects he saw, in the exact light which surrounded them. It is not a new, an inward vision so much that he

gives to us; he teaches us to see what is there already, only our eyes are less truthful, because less trained, than were his. Always he is an artist in the fullest meaning of the term.

In art, as in all ways of life, moods of rebellion close up too often the channels of expression, they silence the voice that is the man's soul. But in the case of Velazquez there was an almost perfect adaptation between his genius and his surroundings. All that was great in him he was able to expend in splendid labour. There was no wastage, no smiling away of agonies of failure, no struggle to convince a stupid world of his magnificence. Velazquez was never at war with life; he never had to fight his way to success. It is difficult to understand the enormous gain of this exquisite tranquillity; it is everywhere evident in his quiet and reticent art.

But this kindness of fate, which goes so far to explain the uninterrupted expression of himself that meets us always in the work of Velazquez, has one result: it robs his biographer of his best, his most picturesque opportunity. Velazquez lived in the rooms of a palace, and his life is hedged around, as it were, cut off from the ample resources of more strenuous living. Thus, his was a life that calls for no apologies, asks

for no explanations; it affords no surprises, no interesting contrasts; no lessons, no theories can be drawn from it. The strength which other men expend in action, Velazquez gave to his art—to that one task of seeing truly. We might almost say that for him life was focussed in his eyes. The teller of the story of his life must perforce pause—there is so little to say. We can capture some clues, some hints of character from the record left to us by Pacheco, from the royal documents of Spain, from the letters of Philip IV.—that is about all. It is the interpretation that is the difficult task. And again we are brought back to our first statement: the one way to know Velazquez is to look at his pictures.

Yet much has been written about Velazquez; he has been studied in detail as a painter; the principal points in the history of his life have been gradually established upon an authentic basis. Professor Carl Justi has treated his life and art exhaustively, in the German manner; Sir Walter Armstrong has given an authoritative and scholarly setting to the chronology of his pictures; and more still has been done by his countryman and lover, Señor A. de Beruete. Then, the late R. A. M. Stevenson has written of

his art as only an artist could write, and this may be said, too, of the luminous exposition of his work given by Mr. Ricketts in his magnificent book, *The Masterpieces of the Prado.* And there are numbers of lesser books—little handbooks written to enlighten the ignorant in art—dealing with his work, his life, his art, and his period. To-day every one knows and has an opinion upon Velazquez.

But there is a disadvantage in all this writing of volumes on the paintings of the master. A certain sense of futility must come to any one who sits down to add to their number. For, in truth, the more one has to do with the pictures of Velazquez, and the more one knows about them and loves them, the more fruitless does it appear to try to write about them. Then, let us not forget that we do not want to *talk* about Velazquez, but to learn to *see* his exquisite art. All that we can say is merely an invitation, as it were, to study his pictures reproduced at the end of this volume in such fortunate abundance. And, as we come to understand and learn to love them, we shall be able more and more to look at them as Velazquez knew how to look at an old woman cooking, at a king, a child, a dog, or an idiot-dwarf, or, indeed, at every object of life. And

in this way an idea will take shape within us of the man who conceived, and the artist who created these pictures. As understanding comes and our love grows, and we go on comparing the pictures with one another, and considering their relation to the work of other painters, this idea will develop and grow more living. Assuredly to those who can follow and understand him, the pictures of Velazquez afford one of the rarest possible delights, one of the deepest possible emotions, — the sense of penetrating a silent, large-souled nature.

But before entering into the world of delight that the pictures themselves will reveal to us, it may be well to consider the circumstances wherein Velazquez was born, and amid which his genius developed.

In the sixteenth century Diego Rodriguez de Silva and his wife, Maria Rodriguez, induced to the step, perhaps, by a reverse of fortune, came from Oporto to find a new home in Seville, and here was born Juan, their son, the father of Velazquez. In this ancestry two facts are specially to be observed. Certainly it is significant that Velazquez, the one painter of Spain whose art is marked by perfect balance and moderation, should have been of northern

Portuguese extraction; for in all his work we recognise a temper that is northern in its supreme control. Portugal, north of Oporto, was inhabited by a people very different in their origin and affinities from the race of southern Portuguese, at Lisbon. They were a people robust of limb and mind, famed for the beauty of their women, and for the resolute spirit of freedom that dwelt in their men; even to-day these traits may be found in them; and their art products bear another witness to this northern affinity. And this fact goes far to explain the balanced and cautious, even calculated, art of Velazquez. We may well believe that his mother, endowed with the grave, sensuous, indolent character of Andalusia, made him a painter, while his father controlled the trend of his work.

The de Silvas were a family with long and honourable record, and at one time they held a position of considerable importance in the province of Minho e Douro. The Torre de Silva, the well-known tower near to Valença, takes its name from Don Guterre Alderete de Silva, the credited founder of the family, who, about the year 1040, helped Ferdinand the Great in the capture of Coimbra. His son, Don Payo Gutteres de Silva, was governor of Portugal in

the reign of Alfonso VI.; in 1080 he founded, and perhaps built, the Benedictine monastery of Tibães, four miles north of Braga. Near to this monastery, eight or nine miles from Oporto, was situated, it is said, Quinta de Silva, the home of the family.

Velazquez, with this mental dower of strength in his parental heritage, was again fortunate in his mother. Doña Gerónima Velazquez was the daughter of Juan Velazquez, a native of Seville, and of Doña Catalina de Zayas, whose father was Andrés de Buenostro. Both families ranked as Sevillian *hidalgos*, or members of the lesser nobility: as proof of their spotless descent we are told that Familiars of the Inquisition were appointed from both families; they did not, however, use the title of Don. Velazquez adopted his mother's name—a practice not unusual in Spain—probably as carrying more weight than the foreign parental Silvas. It may be following a prejudice to find in this ancestry, noble both on the father's and on the mother's side, one explanation of the special qualities that separate the art of Velazquez, with such distinction, from that of so many—no, of all the painters of Spain. The perfect temper of his work has been compared very aptly by Mr. Ricketts to good-breeding.

And in his art there is a quality that can be described in no other way. It brings us the same satisfaction that we derive from the contemplation of manners that are so perfect we forget they are manners. And we are reminded of the thread-worn statement so often quoted by critics of the old school, 'Velazquez is better than art, he is nature itself.' In his work, in himself, he is the man of taste in all the things that he does.

We must remember that Velazquez belonged to Seville, 'the Golden,' the great commercial centre of Spain, then at the zenith of its power. What it was once we may judge by its vitality to-day; the most joyous, the most living city in the Peninsula. Practically a maritime city, such as were Venice and Antwerp, it was, just as they were in their countries, the home of painting in Spain; its cosmopolitan character being favourable to the arts. At the beginning of the seventeenth century it was the metropolis of the New World; yes, and more, the centre of the commercial enterprise of Europe. The riches of the West Indies were pouring into its harbour; it was the mart to which galleons with almost fabulously rich cargoes were brought. This inevitably meant the profit of art; and,

above all, of religious art, in this, the first of Catholic cities, where the Madonna, then, as now, was worshipped with peculiar fervour. The many-sided influences of such a centre of vivid life must have left their mark upon Velazquez, always responsive to the life around him; they account, in some measure at least, for the breadth of his outlook, his detachment from the traditions of any school.

And in these years a new impulse had quickened the life of Spain. The spirit which had discovered countries and fought and won battles now revealed itself in art in a passionate effort of individual expression. It gave Spain, in literature, the naturalism and humour of the picaresque novels, from which was born *Don Quixote*, one of the greatest of the world's stories; while, in art, there arose the naturalistic painters, men not very great in themselves, whose work is more interesting to the student than to the art lover, but from their sincere, if fruitless, search for truth was born the marvellous art of Velazquez. For, be it remembered, Spain is the land of great exceptions; her claim to our admiration in the arts, in warfare, in religion even, rests upon the achievements of individuals, not upon the general average of her work.

Velazquez was the greatest of these exceptions, and when we recall the emphatic and florid art of many of his contemporaries, that of his first master Herrera, and of Roelas, for instance, and further, when we consider that Spain has never in herself been greatly gifted in things artistic, we are tempted to surprise that a painter, who was the supreme master of moderation, should have been born in the art centre of half-oriental Seville. But to those who understand Spain, and have known something of the true temper of the Andalusians, this surprise will be less. For they will remember the distinction of the people, their self-absorption, a curious calm strength—dignity would be the better word—which often is over-emphatic, it is true, as strength grows defiant; and even more than these qualities, they will recall their natural good-breeding, as you see it to-day in each man, each woman, each child, at its finest perhaps in the *toreros*, the idols of Seville. In his qualities Velazquez is Spanish; but his is the Spanish character controlled, perfected. And this is true, too, of his art.

No man, however great his personal distinction, can be wholly free from the influences which gather around his life; to some extent he must

speak in the voice of his race and of his age; tradition holds even genius. And in the case of Spanish art the forces of tradition are very curious; it is worth while to wait for a moment to trace them.

Spain, placed, as it is, almost midway between the art centres of the north and of the south, has geographically a position of equipoise between these conflicting influences. But this balance of influence was modified, in great measure, by the Visigothic rule, which changed the temper and ideals, as well as the composition, of the race. And for this reason the true affinity of Spain in art always has been with the Flemings. And no one can doubt this truth who has a knowledge of the Spanish Primitives. The art of Spain is northern in its literalness, if it is Spanish in its quality of singular gravity, in its tendency to over-emphasis of statement. And for this reason the Italian influences of the Renaissance came to Spain as a blight, which for a time swamped and corrupted her art. Always the distinctive Italian schools were an influence for evil in Spain, fatal to the expression of the true genius of the race; and the period of the Mannerists was a period of artistic death. Now, in the seventeenth century Spanish painters were

turning to Venice, where they found inspiration again in an art suited to their temperament, in its methods, in its spirit. Velazquez was born to see the defeat of the Mannerists, and Pacheco, his master, was the last of them. That sanity of temperament with its perfect balance, which, as we have seen, places Velazquez apart, saved him from falling into any pitfalls. He accepted himself, and at once understood his affinities in art. It is recorded that he enthusiastically acknowledged the supremacy of Titian. He disliked Raphael, and was wholly without sympathy with the Florentines. 'To be frank with you, I do not like Raphael at all,' was his reputed answer to Salvator Rosa, when asked an opinion on the beloved painter of the Renaissance. This is exactly what we should expect from Velazquez, and here he speaks in the spirit of his race.

Diego Rodriguez de Silva y Velazquez was born in the first days of June 1599, in the house, No. 8, Calle de Gorgoja, in Seville, and on the sixth day of the month he was baptized in the Parish Church of San Pedro by its curé, the licentiate Gregorio de Salazar. Of his earliest childhood there are no facts to be recorded; few of his boyhood. It will not do, however, to overlook the testimony of his biographer Pacheco.

We are told that he was brought up by his parents on the 'milk of the fear of the Lord'; that he attended the grammar school, where he made no little progress in languages and 'philosophy'; and further, a statement of greater interest to us, that 'although he betrayed a decided talent for every branch of knowledge, he showed these qualities in a far higher degree for painting. His copy-books he turned into sketch-books, *borradores*'; and we read that 'his quick intelligence gave his parents a lofty idea of his gifts.' Thus, although the chronicle of events in the boy's life must perforce leap from his birth to his thirteenth year, the time of his short apprenticeship to the elder Herrera, it is perhaps not too fanciful to find in these hints certain very real facts of character. In the picture we form very readily of the boy-student, covering his books with sketches, so skilful that his elders were convinced of his gift, we find already that quietness of purpose, a certain grave inflexibility —the Spanish gift that meets us in Velazquez as well as in so many of his countrymen in this land of passionate individualism. Here is the same earnestness of mood, the same self-absorption; already Velazquez was training those wonderful eyes, that right hand, to faultless precision. He

was of the breed of conquerors ; neither he nor his parents had any doubts that he would succeed. The boy was as quietly sure of himself as afterwards was the man ; it is a quality that is not self-confidence exactly, rather it is an acceptance of self that leaves no room for question—another Spanish trait. A tireless worker—Velazquez had a genius for work—from the first his purpose was fixed. Yes, no one can doubt that in such passages as these which Pacheco gives, we find already the true Velazquez.

And it seems certain, too, that the peculiarly vivid realisation of the life around him, so vital a quality in his early pictures, and so recurrent in all his work, was already active. To any sensitive child the early environment will count for much in his temper, and it is reasonable to suppose that Velazquez was wrought upon by the special life of Seville, with its manifold associations of art. And before dismissing these early influences, let us, for a moment, analyse them more fully. To begin with the more direct things. Velazquez from a child must have noticed the pictures that hung in such fortunate numbers in the Cathedral and in the churches of his city. And it is hard to believe that he learned nothing from the beautiful and delicate art of

Alejo Fernandez; from the still earlier work of Juan Sánchez de Castro, and the painters of his school, with their truth, their simple, very human gift of presenting the story of each scene as drama. He would see, too, the gilded patterns in such pictures as the frescoes of the Virgin—the 'Antigua' in the Cathedral, 'Nuestra Señora del Corral' in San Ildefonso, and 'S. Maria de Rocamador' in San Lorenzo; and remembering how much his own mature work was to partake of this fine sense of pattern, we may feel sure that he noticed these pictures, unconsciously perhaps, and made their beautiful designs his own. From the popular paintings of the pseudo-Italian artists he would turn away. He can have had little to remember in the pictures of Pedro Campaña; even Luis de Vargas, 'the pride of Seville,' can have had no message for him. He would learn more from Juan de las Roelas, who was painting still in Seville, with real, if unequal and, at times, overflorid power; and in some of his pictures, 'The Martyrdom of St. Andrew' and 'The Apotheosis of St. Hermengild,' for instance, Velazquez would see for the first time the Venetian colour which afterwards he was to love with so much passion. Then in the sacristy of the Cathedral he would notice the really fine picture of 'The Trinity,' by

Luis Tristan,[1] the pupil of El Greco. We can imagine the fascination of this strangely haunting picture to the boy Velazquez; certainly he would admire it, the fine design, the new and simple use of colour. Maybe a memory of this early fascination first awoke that love for the art of Luis Tristan which—if, indeed, we may listen to Palomino, unfortunately no certain guide—caused him later to proclaim himself the Toledan painter's 'imitator'; feeling that 'his tendency harmonised with his own nature, both in the singularity of the ideas and the vividness of the inventions.'[2] We would like to believe that Tristan was the link between the art of El Greco and that of Velazquez, certainly so akin in their spirit. This picture may perhaps give us a hint, as it were, to the truth of the tradition; but it is easy to strain such evidence, and any assertion must lead necessarily into error.

When he was twelve Velazquez was sent to the studio of Herrera, *el Viego*, then at the height of his power in Seville, where he had gained a hearing, more, it would seem to us

[1] For long this picture was attributed to El Greco, but two years since, when the canvas was taken down to clean, the signature of Luis Tristan was found upon it.

[2] *El Museo Pictorico*, iii. 323.

to-day, by his emphatic, turbulent personality, than by any true merit in his art. Velazquez speedily left him. And we may dismiss at once the tradition that the few months spent in work with the miscalled 'Michael Angelo of Seville' exercised a continuing influence upon his art. One fact, however, seems worth recording. Francisco, the son of Herrera, became known as a skilful painter of *bodegones*; and this seems to show that Herrera may have directed his pupils in a path of patient observation of nature, which he did not himself follow. This is the only debt that Velazquez can have owed to him. And it is surprising that the error, so often repeated since the time of Cean Bermudez, that Velazquez gained from Herrera the first impulse in the manner which was so especially his own, has arisen in the judgment of any who know the paintings of the pupil and those of the master. For remember, it was not until Velazquez had toiled in patient and continuous labour, not until after his return from Italy in 1631, that his painting acquired, quite slowly, the free touch, which he is credited to have gained, almost as by a miracle, in his boyhood, in these few months of work! His early pictures give a certain denial of this debt to

Herrera. The one forming influence upon the young Velazquez was a direct study of nature recommended to him by his second master, Pacheco; stimulated later, it is probable, by study of the fine realistic art of Ribera.

And Pacheco, making all allowance for his own restricted art, was a sound teacher, and what is of more moment, a shrewd and careful observer. Such early works of Velazquez as 'Christ in the House of Mary and Martha,' in the National Gallery; 'The Woman Cooking,' the property of Sir Frederick Cook, and the 'Two Boys Drinking,' now in the collection of the Duke of Wellington, owe their form and colour to Pacheco. 'The Epiphany,' in the Prado, repeats his formulas in its timid design.

It has been so customary to underrate the influence of Pacheco upon the pupil, who after five years of study became his son-in-law, that it seems well to wait to learn the truth. Even in his own day there were many to discredit Pacheco. We remember the cruel lampoon upon his 'Crucifixion,' which says that 'not love but the painter had so cruelly crucified the Christ'; and as we recall his pictures in Seville, in Madrid, we understand why his forming influence upon Velazquez has been denied, though the portrait of

his, brought from the seclusion of Doughty House, Richmond, and in the winter of 1906 on view in Burlington House, with its sincere and really good work, is a contradiction to this statement. Palomino speaks of these years of Velazquez' studentship as being spent 'in a golden prison of art,' while others suggest that it was love of the daughter, Juana Pacheco, who in 1618 became his wife, which held the pupil to the master. Yet it may well be that this want in his own art of creative power saved Pacheco as a teacher—the less he was himself successful, the less the danger of his imposing his own methods upon his pupils; and we find that in his capacity as teacher Pacheco was singularly free from dogmatism. Listen to what he writes in his *Arte de la Pintura*, after recording, with minute detail, his own methods in art: 'But all that is here said, and that might still be said and proved, by no means claims to tie down to these laws and ways those striving to reach the summit of the Art. There may still be other methods, possibly easier and better. We write only what we ourselves have practised and found recorded in writers, without wishing to impose burdens and yokes on good heads.' In another passage he recommends students wishing to

learn by copying great models, 'always to select the style suited to their own disposition and bent, in preference to that of some one master.' And again, in referring to the *bodegones* so popular in Seville, which he, as the upholder of the classic ideal, disliked and regarded as plebeian art, he has the generosity to write: 'Are we then to hold these *bodegones* as of no account? No; they are certainly to be valued; that is, when painted as Velazquez paints them, for in this branch he has attained such an eminence that he has left room for no rival. They deserve high esteem, for with these elements and with portraiture he discovered the true imitation of Nature. . . . The figures must be ably drawn and painted, and must appear as lifelike as Nature, then they will reflect the highest honour on their authors.' It is no pedant speaks in such passages as these; but a man of polished scholarship, with a temper graceful enough to recognise and take joy in a genius different from, and greater than, his own maxims.

Then, it is only just to remember that to Pacheco Velazquez owed the supreme advantage of severe training, too often absent from the education of genius. And it is, we think, not fanciful to find in certain passages in Pacheco's book,

passages that may well be quoted here, the suggestion that it was from him Velazquez first learned the need for fine drawing—that perfection of technical skill which later was to give to his work the profound sense of style that is his especial gift.

'Drawing is the life and soul of painting,' Pacheco says, '. . . nay, the Art has, strictly speaking, no other difficulty. Here are needed courage and steadfastness; here giants themselves have a lifelong struggle, in which they can never for a moment lay aside their arms.'

Again, in another passage he writes: 'The painter must aim at perfection in all details . . . much draughtsmanship, much consideration and tact, much depth in knowledge of anatomy, much purpose and truth in the muscles, much discrimination in the different kinds of cloths and silks, much finish in the parts, in drawing and colour, much beauty and diversity in the features, much Art in foreshortening and perspective, much ingenuity in adapting the light effects to the place; in short, much care and diligence in discovering and disclosing those points that are most difficult to be mastered.'

In writing of colour he tells us: 'In the colouring the most important element is the

relief. The picture should stand out from its frame, lifelike from a near or far view, and should seem to move. Its vigour and contour should exercise such a powerful effect on the eye that it may compensate for the lack of such important features as beauty (of proportion) and charm of colouring.'

Pacheco left the Sevillian custom of painting draperies from a lay figure; and in this connection he writes: 'I adhere in all things to Nature, and if I could have her uninterruptedly before my eyes for each detail, it would be all the better.'

Finally, we have his remarks on portraiture, of particular significance here. Pacheco understands that the portraitist 'is born.' 'The first and most indispensable quality of a portrait is undoubtedly resemblance. Defects should not be disguised, though at the same time we need not imitate those who seem to have a sort of craze for accentuating conspicuous deformities. A good portrait-painter should be something more, for those who cultivate this branch exclusively are as a rule satisfied with a vague, general impression, neglecting characteristic details, so that their works have all a family likeness. We should make it a point of honour

to study the good style in colour, vigour, and relief; then will the portrait afford enjoyment even to those unacquainted with the original; in it are perpetuated both the painter and his subject, for it tells us what manner of men both were.'

No one can question that the effect on Velazquez of such teaching was incalculable; here, in truth, we find the seed of his finished art. And Pacheco's training was reinforced by his own study. 'He kept,' his master tells us, 'a peasant lad as an apprentice, who served him as a model in an endless variety of actions and postures—weeping, laughing, sometimes asleep and sometimes awake, and without avoiding any difficulty whatever, until he had grappled with every form of expression. From this model he drew many heads in charcoal and chalk on blue paper, and made similar studies from many other natives, until, in this way, he gained his sure hand in rendering a likeness.'

These two things, then—his training and his work—first led Velazquez to the way he was to beat out for the feet of many generations.

II

EARLY PICTURES PAINTED IN SEVILLE

VELAZQUEZ, with his singular gift of observation, chose, as was natural, the common objects around him as the subjects of his first pictures; he was nspired by the types of the 'Romanza piccaresca,' then so widespread in Spain. Nor need this surprise us. Already in the sixteenth century Spain had been moved by a new and popular love of direct observation of Nature. In 1533 had appeared *El Lazarillo de Tormes*, the first of these picaresque romances. The book was written by Mendoza. Then, in the very year in which Velazquez was born, was published the finer *Guzman de Alfarache*, by Mateo Aleman, a writer of Seville. The fashion for this manner of story spread; in 1605 appeared Perez de Leon's *La Picara Justina*, followed in 1615 by *Marcos de Obregon*, the work of Vicente Espinel. Then came a whole series of romances, *Novelas Ejemplaras*, taking for their subjects the lives

of the common people. At the same time, *bodegones*, kitchen and tavern scenes, were the most approved expression in art.

We may well believe the significance of this new movement in literature, in painting, rich, as it was, in local colour and in the strong types and manners of the people, to the young Velazquez, with his Spanish temperament of accepting the circumstances of life as they were around him, quite simply, as the Spaniard always accepts. But the interpretation was his own, heightened by his genius of insight.

Nobody could give a more exact account of the main inclination of his art in these first years than his master Pacheco. And we find confirmation in Antonio Palomino's *Museo Pictórico*, who draws his information from the writings of the Aragonese painter Giuseppe Martinez, Goya's master, whose manuscript, *Practical Letters on the Art of Painting*, was not printed until 1866, more than a hundred years after Palomino's history, as well as from the manuscripts of other authors, especially the painters Fray Juan Rizi and Lazaro Diaz del Valle. Already we have read what Pacheco writes of the diligent work of his pupil, and of his genius in painting these *bodegones*. Listen to what Palomino says:

'Velazquez, in his early days, took to representing with singular fancy and notable genius, beasts, birds, fishes, fish-markets, and tippling-houses, with a perfect imitation of Nature; as also beautiful landscapes and figures of men and women, differences of meats and drinks, fruits of every sort and kind, all manner of furniture, household goods, or any other necessary, which poor beggarly people and others in low life make use of, with so much strength of expression and such colouring that it seemed to be Nature itself.'

Already Velazquez was a portrait-painter. But he chose, by preference, it would seem, objects, not people, as his models; probably for the reason that at this stage he could learn more from such work; things that did not move could be studied longer, and with closer persistence. And the figures, introduced, as was the custom, to enliven these *bodegones*, are treated in the same manner as the objects, and are neither more nor less alive. They stand against their dark backgrounds in the hard studio light of this first manner, accurate, perfect, petrified life almost. Truth of resemblance was the inspiration of these pictures, all so Spanish in their absolute fidelity to facts. Velazquez cared little for his subject *as a subject*; from the first, how he

painted, and not what he painted, was the question he considered. He was too capable a painter to lose his way; he did not try, as yet, to embark on imaginative art. It is told that once, when his choice of subjects was questioned, he answered that he would rather be the first of vulgar painters than the second of refined ones. Perhaps no great painter was ever a more patient student. Each picture was a fresh problem that he set himself to solve perfectly. And there is a scrupulous exactness of statement in these early pictures—in the figures, in these plates of eggs and fish, pestles and mortars, jugs, glasses and kitchen-tables—all seen so finely, or rather the truth of their appearance as expressed by light shown so finely, that our interest is held in things not in themselves specially interesting; and we come to understand that great art can be shown in the commonest and simplest subjects.

Some dozen pictures belong to this period of youth.

The first in date is probably the 'Two Young Men at a Meal,' one of five canvases of Velazquez that were captured after the battle of Vittoria, in 1813, by the Duke of Wellington from the coach of the fleeing ex-king Joseph Bonaparte, and now at Apsley House. Antonio

Ponz, in his *Viage de España*, mentions such a picture as being in the king's room at the palace; and Palomino gives a detailed description of a *bodegone* that would certainly seem to be this: 'Two poor persons eating at a scanty board on which are sundry earthen vessels, oranges, bread, and other objects; all treated with remarkable care.' Then the inventory of the Palace in 1772 notes a picture in the following way: 'A picture which represents a table on which are plates, dishes, and a pitcher; at this table two half-length figures are seated. By Velazquez.' These notices point to the high estimation in which the early work of Velazquez was held.

The picture is almost a monochrome, as indeed are almost all these first works, even the admirable 'Water-Carrier,' always regarded as the masterpiece among them. This picture, too, is at Apsley House. But although neither the subject nor the arrangement in the 'Two Young Men at a Meal' offer in themselves interest, though the solid painting gives a heaviness that at first repels and surprises, like all the pictures of Velazquez, the work appeals by its truth, by the strength of the drawing, by the harmony of the tone.

With this picture we can class 'The Vintager,' at present in the possession of Messrs. Knoedler, London; 'The Steward,' belonging to Sir J. C. Robinson, and 'The Musicians,' a picture of special interest, discovered recently in Ireland by Mr. Langton Douglas,[1] and bought by Dr. Bode for the Berlin Museum. Then the small portrait-head of a man in the Prado, with its frank realism, painted in a literal and rather hard manner, belongs to this period, probably a little later. Modern criticism has removed many early pictures from Velazquez: the 'Adoration of the Shepherds' and 'The Dead Warrior' of the National Gallery, both the work, it would seem, of Zurbaran, are two; the 'Child with a Basket of Grapes,' in the Salting Collection, is another; the better-known 'Spanish Beggar,' called also 'The Toper,' in the Cook Gallery, Doughty House, Richmond, is now attributed to a Dutch painter. These are a few out of many now discredited pictures.

But of all this group of *bodegones* the most important are 'The Breakfast,' at St. Petersburg, the 'Old Woman Preparing an Omelette,' in the Cook Collection, and 'The Water-Carrier.' A de-

[1] A similar *bodegone*, which might be a replica, or a copy, of the Berlin picture, was in the Cañaveral Collection in Seville.

scription of them in detail would be superfluous; thanks to the present perfection of photography, every one knows the two pictures in England; the other is reproduced at the end of this book. All three have the same qualities, the figures are life-size, half-length, and in each the lighting strikes them obliquely from the left side, and fairly high up, proving they were painted in a studio lighted by a window high in the wall, which is what we should expect in a room in Seville. They are perfect in drawing, very solidly painted, and the tone is dark, the design cautious even to timidity, though in the case of 'The Water-Carrier' we find a more masterly grouping, much stronger self-possession in the execution, with already that gift for selection and suppression that carries us forward to later pictures. And although those who have been to Madrid to see Velazquez, and recall the shimmering quality in such pictures as 'The Infanta in Red' and 'The Tapestry Weavers,' must, perhaps, experience surprise and disappointment, when for the first time they are brought face to face with this dark and dim picture, hanging in the poorly lighted gallery in Apsley House, its qualities will assert themselves. And the longer you wait with the picture,

the more it will mean to you. Just as with the other pictures, you will find yourself accepting it as you accept a scene in life. It is just because these pictures are so true that they seem so simple.

The religious pictures have perhaps less interest. Velazquez was not a religious painter. Yet, produced as they probably were under the admonition of Pacheco, perhaps, or in response to the call of religious Seville, they are true to his natural sources of inspiration. Here, as always, he drew his materials directly from the life around him. Thus in such a picture as 'Christ in the House of Martha,' in the National Gallery, we find a Scriptural scene rendered in exactly the manner of a *bodegone*; but for its title the picture would be classed with the 'Old Woman Preparing an Omelette,' to which it might well be a companion work. And even in 'The Epiphany' in the Prado, the most important and accomplished Scriptural piece, we recognise two models, the king who kneels on the left of the picture and the attendant, who in 'The Water-Carrier' are the Corsican and the boy with the glass. This is the first dated picture of the young Velazquez; dated 1619, it was painted in his twentieth year, a

fact sufficiently surprising when we consider the serious qualities of the work.

It has been said that Velazquez was wanting in imagination; it would be truer to say that his eyes governed his imagination. Imagination does not depend upon outside things; nor does it express itself always in 'fancies of the mind,' as it did in El Greco, for instance. The word is used commonly in too restricted a sense; penetrating insight is also part of its expression. And no painter had a more searching observation than Velazquez had, even from the first; but it was, as it were, directed always to one point, searching it to the uttermost. Always the artist paints best—is in the truest meaning of the word *imaginative*—when he expresses that which moves him most. And for this reason Velazquez, singularly master of himself, never tried to turn his imagination to evolve from within, it just assimilated and used things around him; and because he himself was interested so completely in the problems of colour and light which these things gave him, he succeeds in interesting us.

In 'The Epiphany' we have the qualities noted already in 'The Water-Carrier,' in the 'Old Woman Cooking,' in all the *bodegones*.

The hour is night. The Virgin is seated

showing the Child to the kings; two are kneeling, one stands, as they offer their cups of gold. Joseph is by the Mother; the boy-attendant, who figures in so many pictures, is opposite on the left; a landscape with trees and mountains, and a beautiful gleaming sky forms the background. The tone is exceedingly sombre, with an exaggerated hardness, and we recognise the rules of Pacheco in the still fettered design. Not a picture, with its ugly and very ordinary persons, that would attract the unpurposed visitor to the Sala Velazquez in the Prado; for it did not occur to Velazquez that the men and women of Scriptural times could be different from those of his own. But wait, look longer, forget the disappointment of the picture's dark colour. Seriously conceived, with all the expressions and incidents of the story finely seen, this work, too, convinces because of its truth.

We have but few more pictures to close this period of youth. There are the first religious pieces, painted for the Calceate Friars, probably about 1617, the 'Immaculate Conception' and 'St. John the Evangelist.' The pictures are mentioned first by Cean Bermudez, both are described by Carl Justi in his work on Velazquez; at the beginning of the last century they were

in the possession of Sir Bartle Frere, then English minister in Seville. Then three religious pictures, 'Christ and the Disciples at Emmaus,' in the collection of Don Manuel de Soto, Zurich; 'St. Peter,' the property of Señor A. de Beruete, and 'The Virgin delivering the Chasuble to St. Ildefonso,' in the Archiepiscopal Palace at Seville, are held as undoubtedly authentic by Señor A. de Beruete, who certainly knows as much about such a question as any one living. The present writer has only seen the picture last named. Saint Ildefonso, whose profile is probably a portrait of some ecclesiastic, kneels before the Virgin, who is surrounded by angels. He is dressed in black relieved with a white collar. The figures are a little less than life-size. All, except the saint and one angel, have been abominably repainted; the condition of the whole picture is bad.

We have come to the year 1622, when at the age of twenty-three Velazquez went for the first time to Madrid, and the bent of his future life was changed. This chapter may close. It would be profitless to wait now and seek to discover the origin of the style of these early paintings. Already we have spoken of the forming influences upon the young painter in Seville. It was a

patient study of Nature, suggested by Pacheco, that was the directing impulse of his art. But if Velazquez owed the technical ability, the fine drawing, the understanding of tone, in part to his study with and admonition from Pacheco, he owed him nothing on the personal side; he painted his own inventions, and his methods are in accordance with them, so that these works are a complete expression of himself at this date. One thing impresses us as we note the careful workmanship of all these pictures, and then carry our imagination forward to such pictures as the late portraits, or to 'Las Hilanderas' and 'Las Meninas': Velazquez' easy mastery was not attained easily. In these *bodegones* and first Scriptural pieces we have clear insight, deliberation, and fine character, but not facility. Thus his early work, above all, tells us that Velazquez was a student.

III

FIRST PORTRAITS PAINTED AT THE COURT IN MADRID

THE death of Philip III., that fell so unexpectedly on Spain in 1621, marks the turning-point in the life of Velazquez. Conscious, as he might well be, of a new hope of patronage from the young Philip IV., then in his fifteenth year, he went from the southern city to the Court at Madrid, and gained liberty for a freer expression of his art that largely affected the tendencies of his work. The new King was known to have a love of and appreciation for the arts; and his minister the Count-Duke of Olivares had been at one time a resident in Seville, where his father was alcaidé of the Alcazar.

Velazquez was now twenty-three years old; he had married Juana Pacheco, his master's daughter, and was the father of two little girls, Francisca, baptized on May 18, 1619, and Ignacia, baptized on January 29, 1621. And in spite of the success he had attained in Seville,

the result of the sound qualities in his early work, he had scarcely yet found an opportunity for adequate self-expression.

We must remember that by 1621 the naturalistic movement had spent much of its force in Andalusia. Roelas was dead; true, Zurbaran's work was still being done, but already a period of sentiment, marking the decline of naturalism, was drawing near; and this was especially so in Seville, the centre of religious painting, where the Church was the artists' only patron. To Velazquez two courses had opened. He might have given himself up to the influence of Pacheco, endeavouring so to conform to the trend of the current religious art; or he might, with certain differences, still ally himself wholly with the naturalistic movement begun by the picaresque writers, continue to paint *bodegones*, and strive by close and systematic study of common life, as the ground of revolt against conventionality and mannerism with their results of carelessness and bad drawing, to give to that expression in art greater consideration and a wider acceptance. The cogency of temperament, as we have seen, had impelled him so far to the latter course. Now had come the opportunity that was to make good his choice.

A first visit to Madrid, however, made in 1621, was marked by failure. Velazquez did not succeed in gaining an audience with the King, the object of his visit; although Pacheco, believing as he always did in his genius, had provided him with letters of introduction to many persons of influence, and among them to Don Juan Fonseca y Figueroa, a former canon of Seville Cathedral, but now *sumiller de cortina*[1] in the King's household, who, himself a painter, at once was the friend of the young Sevillian.

But meanwhile Velazquez, at the suggestion of Pacheco, painted a portrait of Luis de Gongora, the great poet. Unfortunately this portrait, like so many other early pictures, has been lost; for certainly it is not the portrait of Gongora in the Prado (Plate XX.), which denies its attribution, and seems in its dry and hard manner of painting to have more of the qualities of Zurbaran than those special to Velazquez at this time.

In this first visit of Velazquez to the Court one thing is especially to our purpose. He visited

[1] This office was an important one; its duties were: (1) to look after the royal prayer-books; (2) to arrange the hours for celebrating mass; (3) to accompany the king to chapel, and there to raise and draw the curtain at stated times.

the Palace at Madrid, those of the Pardo and Aranjuez, and the monastery of the Escorial; and considering all that we know of these royal residences, their singular charm, their treasures of pictures, tapestries, and beautiful things, we may well be confident that Velazquez, always so sensitive of sight, was wrought upon by all that he saw. Then, remembering how many of his later pictures were to reproduce that luminous gloom — an atmosphere which is the special character of the great rooms in the royal Palaces —it is not perhaps fanciful to suppose, that now he began first to think of that problem he was to solve of painting a room full of space.

In the spring of the next year, 1623, Velazquez once more came to Madrid, this time as a servant of the Count-Duke, whose interest Fonseca had gained at last; with a sum of fifty ducats for his travelling expenses, and a promise that he should paint the portrait of the King. Pacheco came with his son-in-law, they boarded in Fonseca's house, and the first work of Velazquez was to paint the portrait of their friend. This picture, too, has been lost, but Pacheco tells us of the admiration that it gained. Hardly was it finished when it was taken to the Palace by a son of the Count of Peñaranda, the chamber-

lain of the Infante Don Ferdinand. All the royal household looked and approved, even the King; and it was decided that Velazquez should paint a portrait of Don Ferdinand. This commission was changed afterwards to an order to paint the King himself.

But, owing to manifold occupations, connected probably with the visit of Charles of England to the Court, the King could not give a sitting until August 30. Again success! Olivares declared that this was 'the first real portrait of the King that had been painted; he promised that all former ones should be removed from the Palace, and that henceforth Velazquez alone should paint His Majesty.'[1]

It is not possible to affirm exactly which was this first portrait of Philip IV. Pacheco tells us merely that Velazquez 'made the first portrait of the King on August 30, 1623, as well as a sketch of the Prince of Wales, who paid him a hundred crowns for it'; then, further on, he writes, 'having finished the portrait of his Majesty on horseback, the whole done from nature, including the landscape.'[2] There is, it will be remembered, the famous equestrian portrait described by

[1] Pacheco, *Arte de la Pintura*, i. 134.
[2] *Ibid.*, i. 134.

Palomino, which was shown publicly in the Calle Mayor in front of San Felipe el Real, and which was so esteemed that poets wrote sonnets and long encomiums on its merits. And we may well think that this was the portrait of which Pacheco writes, a picture destroyed, it is supposed, in the fire at the Palace in 1734. Then where is the portrait-sketch of Charles of England? We have no trace of it except the reference that Pacheco gives.

Yet, although the loss of so many early pictures is sad indeed to the lover of Velazquez, we have in the Prado two portraits of the King when young—the standing portrait in black (No. 1070, Plate IX.), which may have been painted earlier than the equestrian portrait, and in preparation for it, as was suggested first by Señor Cruzada Villaamil; and the bust portrait (No. 1071, Plate VIII.), which almost certainly is a study for the standing picture.[1] Both these portraits are splendid examples that speak clearly enough of the power Velazquez had when first he came to the Court. Then about four years later—the date is fixed by the apparent age of the prince—Velazquez painted the standing portrait of the Infante Don Carlos (Plate X.),

[1] See note at the end of the chapter, page 53.

which hangs in the Prado as a pendant to the early portrait of the King; a picture of even greater interest. It is the finest portrait of these years.

Look carefully at these portraits, and also at the other portraits that would seem to belong to the years 1623 till 1628, when Rubens made his visit to Madrid; the portrait of the King in the Boston Museum, very similar to the Prado portrait, if, indeed, we may regard this as an original and not a copy of the picture in the Palace of Villahermosa;[1] the portrait of a young man in the Munich Pinakothek; the splendid Olivares with a whip at Dorchester House; 'The Lady in Black' in Berlin; the Geographer (Plate XXI.) in the Museum of Rouen, which may well belong to this period also, although the head probably was repainted later, perhaps from the Court buffoon, Pablillos of Valladolid, with whose portrait this picture certainly has a resemblance; and then contrast all these portraits with that portrait of a man (Plate XIV.) painted earlier in Seville, and with the figures in the *bodegones* and in the first Scriptural pieces. The heavy technique of the early Sevillian manner has disappeared almost,

[1] See note at the end of the chapter, page 53.

only here and there do we find touches of the hard manner of painting; the cautious desi give place to more ample spacing, the dark backgrounds, the heavy brown flesh-tints to more delicate and cooler keys of colour.

It is the distinction of this wonderful series of portraits that impresses us first; the figures of such perfect simplicity without any accessories —a glove thrown on a table, a letter, the hat of the sitter, that is all—stand just at ease against a cool grey wall, a table, or a curtain. Each portrait shows, above all, what is called a sense of style. Now, what is style? Certainly we do not mean the manner of painting—the style of Velazquez; it is a personality beyond any mannerism, something that expresses as closely, as fully, and as simply as possible the truth of Nature. Thus we give the highest praise that we can to these portraits when we say that they have style.

Then note the individuality of their special qualities. In the royal galleries Velazquez saw portraits by Titian, by Moro, by Sánchez Coello, and by others; the figures of these masters stand out from dark backgrounds, the key of their colours is warm. But, with that independence which characterised him throughout his life, Velazquez

chose backgrounds that were grey, his tones are cool and cold. We do not mean, of course, that these masters had no influence on his development; such a statement were impossible, unless indeed we would wish to call Velazquez singularly obtuse. From Titian assuredly he learned much; the use of a piece of white linen, or a gold chain, for instance; then in the wonderful portraits of El Greco, whose aims here are so akin to his own, he may well first have seen the subtle and fascinating effects gained by painting a portrait in predominating harmonies of blacks and greys. But he never attempted to imitate either the one painter or the other, and if he left the beaten track, it was due alone to his fine fidelity of observation. Imagination is not only a matter of invention, and this seeing things for oneself is, after all, the most considerable achievement of the artist.

So far Velazquez was known in Madrid only as a portraitist and as a skilful painter of *bodegones*. Now this limit, as so misunderstandingly it was called, was seized on by the jealousy of the Court painters, inflamed, as was natural, by the quick rise of Velazquez in the King's friendship; the Italians, Vicente Carducho especially, and Eugenio Caxes and Angelo Nardi, who, in

1627, was made royal painter on the death of Bartolomé Gonzalez. Carducho, in his *Dialogos de la Pintura*, throws out assertions against 'detestable naturalism'; and, in a passage that without doubt refers to Velazquez, writes insultingly of those artists who give proof of having little knowledge and less self-respect by debasing a noble art to trivial conceptions; and in another passage he confidently affirms that 'portraiture is the lowest branch of art,' and that 'no great and extraordinary painter has ever been a portraitist alone.' The reproach of all these opponents was that the new favourite 'could only paint heads.' Velazquez met the taunt with a reply characteristic enough. 'These gentlemen pay me too much honour,' he said to the King, 'for I, at least, know no one capable of painting a head well.'

And now this jealousy was to provide Velazquez with the opportunity to express himself in a range of new ideas in a commission to paint, in competition with his critics, an historical picture on the 'Expulsion of the Moriscos from Spain in 1609.' Judges were appointed to appraise the four pictures; Juan Bautista Crescenzio, celebrated painter and architect, the compatriot of three of the competitors, being one, and the

other Juan Bautista Mayo, pupil of El Greco, a sound painter, and the drawing-master of Philip IV. Both the Italian and the Spaniard decided for the work of Velazquez. And this success established him as the undoubted head of the Court-painters, and from now he was immune from attack. The picture we have lost, burnt in one of the fires that from time to time destroyed the royal treasures of Spain. Palomino, who saw it in 1724, hanging in the great salon of the Alcázar, describes it for us. In the middle of the picture stood Philip III.; he was clad in armour, and with his baton he pointed to a weeping multitude of Moors, men, children, women, who were being led away by Spanish soldiers; in the distance were wagons, and further still were ships upon the sea. Then on the right of the King was the figure of Spain, a majestic woman, garbed in Roman fashion; she was seated, and in her right hand she held a shield and arrows, and in her left some ears of corn. A Latin inscription was written beneath, and the date of the execution of the work, 1627.

Favours from Philip IV. now came quickly to Velazquez. His monthly salary of twenty ducats had already, in 1626, been augmented with special remunerations, such as the *ayuda de costa*,

for instance, a sum of three hundred ducats to defray expenses; then three years later, after a dispensation had been gained from Pope Urban VIII., a pension of three hundred ducats was added, to be drawn from an ecclesiastical living; rewards paltry enough, but larger than had been given to any former Court-painter.[1] Then came the appointment of a studio in the Alcázar, and the granting of apartments valued at two hundred ducats a year. His wife and his children were summoned to come from Seville. Pacheco, too, was appointed secretary; and the whole family settled in Madrid, the royal city that was to be their home for all their lives.

We may well pause for a moment to consider how this so immediate success of Velazquez affected the tendencies of his art. He was in a very special sense *pintor del rey*, the servant of Philip the King, courtier as well as painter. The first royal appointment came in 1627, when, as a reward for his triumph in historical art, he was chosen Usher of the Chamber, for which post he took the necessary oath on March 7, in that year. Further honours followed quickly; the

[1] Bartolomé Gonzalez, only a few years before, had been granted a salary of sixteen ducats a month, with no extra payments; the Italian Caxes received little more.

list is a long one: Beneficiary of the *paso de vara d'alguacil* in 1633, Officer of the Wardrobe in 1634, Groom of the King's Chamber in 1643, Inspector of Buildings in 1647, *Aposentador* or Grand Purveyor of the Palace in 1652, and lastly, the highly coveted Knight of Santiago in 1659, a title given alone to those whose birth was noble. Now, there are some would have us believe in the good of this royal patronage that, from the first, gave Velazquez a life of detachment from material necessities, and saved him from having to fight the hard battle of recognition. Other critics, and they are in the majority, deplore a state of things which, they say, held Velazquez in the position of a servant. They recall certain humiliations of his life in the Court; that more than once he was in 'great difficulties,' and obliged to make urgent claim for salaries due to him; that his name figures in the Court registers classed among the dwarfs, buffoons, and barbers; that he was allowed the same sum as they were for his *vestidos de merced* (clothes of grace),[1]

[1] In a published list, dated September 15, 1637, we find the following: 'that the clothes of the barbers as of Diego Velazquez may be reduced to eighty ducats.' Then in another notice referring to the bull-fight in the Plaza Mayor in 1643, we read: 'Velazquez is put in the fourth tier with the servants of grandees, the barbers of the palace, and other underlings.'

while he was assigned a place with them and other underlings in the fourth tier at the bull-fight, which took place in the Plaza Mayor in 1643. So much, they say, for the dignity of his position. But wait. . . . Were these slights? Is it not rather they who fail to understand the circumstances of Spanish life? Velazquez was no worse served in the irregularity of his payments from the too-frequently-empty treasury than was any servant of Philip IV. Nor was there any indignity really in placing him, the King's painter, with the King's dwarfs, buffoons, and other servants. Velazquez was one member of a great household. These arrangements, in a Court where each detail of life was pre-ordered, were just the iron rule of Spanish etiquette, a rule which was stronger than the will of the King even, or the privilege of art. Philip IV.'s friendship for Velazquez cannot be questioned; it is the highest tribute to his reign that the affairs of his greatest artist were made an affair of the State.

But these critics speak further of the trammelled fancy of Velazquez; they complain of the royal models whose portraits he had to paint, the uniformity of their ugliness, and the formal absurdity of their dress; and lastly, they hold that his production would not have been thus

restricted had he never been a courtier; some even speak of 'the poverty of his imagination,' and say that the circumstances of his life 'did not allow him to give free rein to his fancy.' But again these critics prove themselves lacking in understanding. And first, the pictures painted in these years—the wonderful series of portraits of Philip IV. especially, of his wives and his children, of Olivares and different personages of the Court; the buffoons, dwarfs, and others; 'Las Lanzas,' the greatest historical scene in the world; and 'Las Meninas'—all these give answer. It is idle to speak of 'restricted production.' Velazquez had too fine a sense of his art to have any need for variety in his subjects; his greatness rests largely in his perfect simplicity, in his avoidance of pose. Always his tendency was to search for literal truth. The Spanish temperament, it is well to remember, accepts life with apparent immobility, quite without restlessness—on its own terms; it is the secret of their reserve and successful calm. It is inconceivable to think of Velazquez regarding his position with discontent. The man himself was singularly tranquil, unconcerned, as is every Spaniard, with the fret from the ups and downs of life—unmarred with nervous overstrain. To

him art was, in the main, a purely subjective activity. He painted, as he tells us, 'to amuse himself and in obedience to the will of the King.'[1] And in this statement, which was no boast but the exact truth, he reveals unconsciously much of the secret of his art.

We come to this, then, that in this wholly Spanish and ceremonious existence, where life was passed as a stately pageant, and the bull-fight was enjoyed always even when ruin waited at the gate, Velazquez found, as we certainly believe, the exact environment needed to develop to the full the qualities that were his. He painted in the King's palace, the old Moorish-structured Alcázar, which was destroyed in the great fire on November 24, 1734. We have noted the certain effect of this residence upon his art. In those numerous, vast, rambling rooms, filled, as is so usual in Spanish buildings, with suffused, soft, grey light, was strengthened that most delicate sense for the slightest gradations and depths of colour that was his birth-gift. Here, by mere custom of sight and will, he learned all the science of values. And to this influence we owe the extreme

[1] This statement was made by Velazquez when wishing to prove his right to the Order of Santiago.

sobriety of his exquisite colouring. There were mural decorations of sumptuous tapestries, and pictures—the works of Titian and others, in the galleries where he walked daily, and unmatched treasures of art in the royal rooms. There was also the Castilian landscape, with its unceasing, wonderful play of light, the spaciousness of country and vivid sky, all the charm of the greenwoods of the Pardo, and beyond the Casa de Campo, where to-day you will see a Velazquez landscape. Yes, suppression in such surroundings may well have been, as indeed it was, a factor in self-development, self-realisation.

Finally, the genius of Velazquez was not trammelled, rather it was helped, by the royal models it was his chief duty to paint. This is no statement of fancy. Velazquez was the indefatigable student, a genius of work; and painting, as he did, again and again, with scrupulous exactness, one family of so distinctive a type, assuredly enabled him to penetrate, as no selection of different models could have done, every problem of his sitters. Each fresh portrait gave rise to a fresh quest, and a fresh divination. Velazquez never repeats himself; and in these royal portraits we gain the most exquisite effects of his genius. Then, too,

Velazquez was helped by the speed with which he was compelled to work. Royalties rarely have inclination or time to give a sufficient number of sittings. Of necessity he came to paint rapidly, with an economy of means, and evolved slowly his later impressionistic manner. In this way he learned to leave out—the greatest triumph of his art.

[1] Note to pages 41 and 42 :—

There is in the Villahermosa Palace, the property of the Duke of Lerma, an early and important painting of Philip IV., young. Professor Justi has confused this picture with the similar portrait acquired by the Boston Museum in 1905. This error has been rectified by Señor Don José Ramón Mélida, who was commissioned by the late Duchess of Villahermosa, in the summer of 1905, to make search in the Narros archives at the old Corral Mansion in Zarauz. He there found a receipt in the handwriting and with the signature of Velazquez for eight hundred reals (£8), received from one Lope Lucio de Espinosa on account for the three portraits of the King, the Count-Duke Olivares, and Señor Garcia-Pérez. Of these three portraits Señor Mélida was able to identify and trace to their unquestionable origin those of the King and of the Count-Duke. The third, of Señor Garci-Pérez, has disappeared. This portrait of Philip IV. recalls the one in the Prado Gallery (No. 1070), differing only in small details, the chief being the position of the legs, which are close together in the first picture and separated in the second. And what is of more importance, the features are unquestionably younger in the Villahermosa portrait. This, then, may well be the first portrait of the King. The want of firmness, however, in the execution proves that the likeness was not painted directly from the model. Owing to this defect Señor de Beruete writes of this portrait, and also of the portrait of the Count Olivares, which shows the same weakness : 'In my opinion, both pictures come from Velazquez' studio, but can only be included among the replicas of the artist.'

IV

THE VISIT OF RUBENS—'LOS BORRACHOS'—THE JOURNEY TO ITALY—THE PICTURES PAINTED IN ITALY

VELAZQUEZ was in the twenty-ninth year of his life when, at the end of August or the beginning of September, Rubens made his visit to Madrid. The great Flemish painter was then fifty-one years of age, of mature and brilliant power, and without a rival in Europe; he was charged with a semi-political mission for which his urbanity and elegance of manner rendered him specially fitted. Its direct object—peace proposals thrown out informally from the English Court in letters and despatches sent by the Infanta Isabella, Regent of the Netherlands—has lost to-day the stir of its interest. But the journey had other importance than this. On his arrival in Madrid, Rubens offered the King eight pictures,[1] which

[1] Of these eight pictures brought by Rubens as a gift from Mantua two only remain in the Prado, 'Achilles and the Daughters of Lycomedes,' and 'Three Nymphs with a Cornucopia.' There are three pictures attributed to Rubens at Valladolid; the 'St. Francis receiving the Stigmata' may be accepted. The present writer has not seen these pictures.

were hung in the new salon of the Alcázar; then, besides accomplishing his mission, he used the nine months of his stay in the Court in painting a surprising number of portraits and other pictures. Of these Pacheco prepared the catalogue; and in his *Arte de la Pintura* he writes:—

'During the nine months he (Rubens) stayed in Madrid, such were his skill and facility, that whilst carrying on the important negotiations in which he was engaged, and in spite of the gout which troubled him for several days, he painted numerous pictures, as we shall see directly. In the first place, he painted half-length portraits of the King and Queen, and the Infantes, and took them to Flanders; he also painted five portraits of His Majesty, one of which was an equestrian portrait surrounded with figures, and of great brilliancy. He painted a half-length of the Infanta de las Descalzas, and also several replicas of this picture. He executed five or six portraits for private people. Then he copied all the paintings by Titian belonging to the King, namely "The Baths," "Europa," "Venus and Adonis," "Venus and Cupid," "Adam and Eve," etc.[1] He painted the portraits of the Landgrave, Philip of Hesse, the Duke of Saxony, the Duke of Alba, of Cobos, and of a Doge of Venice, and several other pictures, besides the two belonging to the King. He also copied the full-length portrait after Titian of Philip II. in armour; he altered some

[1] Many of these pictures were painted for the Torre de la Pardo; a great portion of their execution was entrusted to pupils.

gs in his picture, the "Adoration of the Magi," ch is in the Palace; he painted for Don Diego Megia, a great admirer of his talent, a "Conception" about five feet high, and for Don Jaime de Cardenas, brother of the Duke of Maqueda, a life-size "St. John the Evangelist." That a man so occupied could have had time to paint such a large number of pictures is little short of miraculous.'

Then follows a sentence which to us is of greater importance:—

'He did not make friends with many artists, with the exception of my son-in-law (with whom he had already exchanged letters), whose modesty and talent he greatly praised, and with whom he went to visit the Escorial.'

We may well ask what must have been the impression made on Velazquez by the splendid Rubens, whose qualities as man and painter were so different from his own, the fruit inherited in such full measure of the ripe treasure of the Renaissance. Rubens is life loudly reverberating, sumptuous, magnificent, a gold-gleaming splendour. In Velazquez was a temper far different, more analytic, more selecting; a spirit wholly harmonious, respectful, grave even. Held by his Spanish temperament from an inheritance in the joy of the Renaissance, he owed nothing almost to the past; and the initiator of modern

art, he seems so far in advance of his age that rather he seems to belong to ours. The one painter divined and created, the other observed and recorded. To remember this will help us, perhaps, to hold our way amidst the contradictory criticisms of the direct influence Rubens may, or may not, have exercised on the pictures painted at this time.

Philip charged Velazquez to entertain the Antwerp master. For nine months the old and the young painter lived in close friendship; together they saw the pictures in the royal palaces; together they visited the monastery of the Escorial, that strange, great building, surely the saddest monument in the world. We know, too, that Velazquez must have watched the marvellous, rapid painting of some at least among that group of pictures, executed, it is said, in his own studio in the Palace. And we may well believe that his calm temper was stimulated to an aroused fervour of admiration and astonishment, as he witnessed the fecundity of this amazing genius. Then, assuredly, the friendship and approval of the famous master must have meant much to the young Spaniard, yet at the beginning of his career. Great indeed must have been the fascination of his praise, if

we may take into account the evidence of Gaspar de Fuensalida, who, writing in 1784, refers to a Court tradition whereby Rubens is said to have acclaimed Velazquez 'the greatest painter that now exists, or ever has existed, in Europe.' To doubt the stimulus of such appreciation is to credit Velazquez with an impossible insensibility.

Rubens must have spoken often of the Italian schools, of Venice especially, as he looked with Velazquez at the pictures of Titian, those greatest treasures of the royal galleries, of which he made such brilliant copies. And we know that during these months Velazquez was increasingly occupied with a wish to visit Italy, a desire long held, but now first taking definite shape. Here, then, we find the direct influence of Rubens. And surely it was no little thing; it sent Velazquez to Italy to the splendid moment of his career.

But the influence of the great Fleming must be limited to this. No change in the special qualities that in this period mark the art of Velazquez will be found in 'Los Borrachos,' the great picture painted about this time, it is said, under the direct scrutiny of Rubens; except, indeed, by those critics who forget facts in their desire to prove fancies. Velazquez had much of the conservatism of Spain in his blood; the quiet

acceptance of himself, of his own qualities, his own gift—his Spanish inheritance saved him now, as always, from even a temporary straying into one of those short openings to false paths in which too often genius loses its way.

'Los Borrachos' (Plates XXV., XXVI., and XXVII.) is, if we except the group of portraits, painted later, of the Court dwarfs and buffoons, the most Spanish of all the master's pictures. Nowhere else is his sincerity more clear. The realism here is Spanish realism—astonishingly conscientious. What painter out of Spain would have chosen so strange, so broad and free, an interpretation for a Greek legend?

This picture calls for no long description; it is, in truth, 'a tavern scene.' Bacchus, nude, is seated on a barrel, and is crowning with a wreath of vine-leaves a vagabond who kneels before him; five other vagabonds are grouped closely upon the right of the god; a Satyr upon his left, also nude, and wearing the crown of leaves, lifts up a glass of classic form. The picture is intensely alive. What character and expression in the faces of the drinkers! (Plate XXV.) Each figure taken separately is a masterpiece of portraiture. For the first time Velazquez paints the nude, and so skilful is the work, we

might well think that he had painted nothing else. The picture has an extraordinary power, a power that held Wilkie, that accomplished painter, as we can understand so well, standing for long hours before the canvas each day he was in Madrid, as he tried to learn the secrets of its greatness; it is a seizing power of which no one who visits the Sala de Velazquez in the Prado can remain unconscious. But granting this, we must grant as well the old imperfections,[1] which will disappear gradually in later pictures, but which are still here. We recognise a certain remembered stiffness in the arbitrary composition. The canvas is crowded; not yet had Velazquez learned that space can be decorated by tone as well as by objects. We note the sharp contours that want atmosphere, and do not blend with their surroundings; the still too-swarthy flesh of hands and face; the dark tone, the shadows violent and hard. For although the scene is laid out of doors, as the sky and mountain background witness, the light which illuminates the figures is not that of the open air; it strikes them from above,

[1] This word is not quite satisfactory. It is used in its meaning of incompleteness, not to suggest imperfection with its idea of defect.

proving that this canvas, like the early pictures, was painted in a studio lighted by a high window, used, of course, to gain striking contrasts of light and shade. More famous, incomparably more masterly, the 'Borrachos' is reminiscent of the early *bodegones*, with which it must be classed. The masterpiece of Velazquez' first manner, startling almost in its naked realism, it closes, fittingly indeed, the cycle that began with the 'Aguador,' 'The Old Woman Cooking,' and the first religious pieces.

Had Velazquez never left Spain he might have stayed at this point in his development. He would remain a perfectly accomplished painter, and, with Ribera, that splendid craftsman, the most masterly technician of Spain, even of the world. No other realistic painter has ever attained a higher merit than he does in 'The Topers.' But from this Velazquez, as we have seen, was saved by the stir of life that câme with the vigorous presence of Rubens.

In the spring of 1629 the Flemish painter left Madrid, and in the summer of the same year Philip signed a decree which gave Velazquez a hundred silver ducats in payment of 'Los Borrachos,' and a further three hundred ducats on account of other pictures, and granted permission

for the journey to Italy. And Olivares, more generous, added two hundred ducats in gold, as well as a rich medallion with the King's likeness, and important letters of introduction for the journey. Velazquez embarked at Barcelona on August 10. In the same ship was the famous Spinola, conqueror of Breda, whom afterwards he was to paint in 'Las Lanzas.' Ten days later he reached Genoa, and shortly after this we find him in Venice, where he presented letters of introduction, supplied by the order of Olivares, to Juan de Villela, secretary of the council of state, and necessary at this time as the Republic was ill-disposed towards Spain. During his residence Velazquez received the hospitality of the Spanish Ambassador, Don Cristobal de Benavente, whose portrait, later, he was to paint.[1]

We know that Velazquez was much pleased with the paintings of Titian, Tintoretto, Paolo, and other artists of their school; that he drew incessantly, and especially made studies from Tintoretto's 'Crucifixion' in San Rocco, and made a copy of his 'Last Supper,'[2] which after-

[1] Palomino, *El Museo.*

[2] This 'Last Supper' figured in the inventory of the Palace up till 1734; doubtless it perished in the fire of that year. Nothing is known of the 'Studies from the Crucifixion' beyond what Palomino tells us.

wards he gave to the King; and that the war alone prevented him from staying longer in the city.

It was no accident that sent Velazquez first to Venice, or that drew his choice to Tintoretto, the one master of whose pictures we are certain that he made copies. Among the schools of Italy the Venetian was in its temper the most akin to the Spanish;[1] and Tintoretto, the great painter of the Counter-reformation, which, let it be remembered, had its birth in Spain,[2] had many points of contact with the Spanish painters. Already Navarrete, one of the founders of the school of Madrid, had felt the influence of Tintoretto, as his 'Christ in Limbo' bears witness. And from Tintoretto, El Greco, the first great painter of the Spanish school, had drawn inspiration. It need bring no surprise that Tintoretto's portraits of the senators are reminiscent of Velazquez. From him Velazquez, in truth, learned much,[3] more, it

[1] For an amplification of this point see *The History of Painting*, by Richard Muther, vol. ii. page 459; and *A Record of Spanish Painting*, by C. Gasquoine Hartley, page 89.

[2] Caraffa was legate in Spain before he came to Venice in 1527. It was there he learned that passion for the purification of the Church, which in Venice bore result in a spiritual revival, of which, in art, Tintoretto was the mouthpiece.

[3] Señor de Beruete will not allow this influence of Tintoretto. His reasons: (1) The colour of the two painters is different, (2) Velazquez never used the egg medium of the Venetian. But

would seem to the present writer, than from Titian, whose magnificent art, although it won, as we know,[1] his chief admiration, was so much further in its essence from his own. Certainly he owed something to Titian's portraits; from them he learned the secret of giving interest to ordinary men without changing their ordinary character. But already he knew Titian; the Venetian's pictures in Madrid were as great as any he would now see in Venice. Tintoretto was a revelation to which his temperament answered, and for which he had been prepared by the pictures of El Greco, whose forming influence upon him is more certain than that exercised by any other painter. The bold and free composition of the Venetian would suggest to him an ampler spacing. A finer process of simplification was learned as he realised the pictorial dignity these pictures gained by the addition of spaces unfilled with objects; spaces in which light was spun, as it were, over the canvas, to make beautiful patterns. A treatment

this has nothing to do with the question. A painter may be influenced by another painter without adopting his exact colour or his medium. Then the eminent critic grants the influence of El Greco—the only influence on Velazquez he does acknowledge—and, surely, to grant this influence without that of the other is impossible, for in its essence the art of the two painters is one.

[1] See page 12.

of light new to Velazquez now, but which afterwards he was to bring to exquisite development, in 'Las Hilanderas,' for instance, or in 'Las Meninas,' the picture in which light is, indeed, 'the principal person on the canvas.' We recall the Tintorettos in the Scuola di San Marco. Yes, these pictures must have been a revelation to Velazquez; and we understand how much he would learn from them without losing any of his individuality.

From Venice Velazquez went to Rome, missing Florence in his desire to reach the city, then the centre of the art world, but passing first through Ferrara, where he was received with special cordiality by Cardinal Sacchetti, formerly Nuncio at Madrid. All those with whom he came in contact seem to have been impressed with his personality. His dignity of manner, and the exclusive interest he showed in matters of art, overcame the suspicion[1] with which at first he was received, due

[1] In the archives of Naples are certain letters to the Duchess of Parma from Flavio Atti, Ambassador of Parma at Madrid, in which he speaks of Velazquez, and 'recommends that care should be taken not to pay him exaggerated honours'; and advises further his introduction to a painter Amidano, who is to be 'artful in his speech.' Then Averardo de Medici, Ambassador of Madrid, writes to the Archbishop of Pisa that he will receive a visit from the painter Velazquez, and tells him to address him as 'you' and not as 'your excellency,' giving as reason that though a favourite of the King, he is 'only a painter.'

to the then prevalent hostility to Spain, and enabled him to reside at will in all the towns of Italy. In Rome he was welcomed by the Pope's nephew, Cardinal Barberini, who paid him the honour of offering the hospitality of the Vatican. But Velazquez wished a quieter lodging, and through the influence of the Count Monterey, Ambassador of Spain, residence was granted in the Medici Villa.

In this abode of exquisite beauty,[1] some increasing self-revelation of his genius seems to have come to Velazquez. It was here, in his thirty-first year, that he drew away completely from tradition, and from the achievement he had gained already in his first period—it was here that he found himself. The two exquisite sketches made in the Medici gardens (Plates XXXIII., XXXIV.), painted, it would seem, for his own delight, as were no other canvases executed during the Italian stay, are in their bright, fresh painting a revelation of the Velazquez that was to be; they show us the manner in which henceforward he was to treat landscapes. They are the perfect thing—views of the Medici gardens,

[1] The Villa Medici was built in the year 1560. In 1629 it still contained its rich treasures of statuary, among which were the Venus, the Grinders, and the Group of Wrestlers which later, in 1677, were taken to the Uffizi.

with buildings in the Renaissance style, in which figures gleam out of the reposeful shadow of great cypresses; singularly tranquil, as we should expect from Velazquez. Much of their charm is in the subtle use of light. The predominating tones—dark, but delicate, greens and soft silvery greys—are harmonised charmingly; every colour is a tone and every tone a colour which tells as light. In both pictures, but especially in the one with the colonnade of cypresses, perhaps the more interesting, the trees are singularly beautiful; for the first time in painting we have the white shimmer of day sparkling upon, and breaking through, the green of foliage. In these landscapes, so important for all their apparent insignificance, Velazquez threw off the splendid tyranny of realism.[1]

But there were other influences in Rome. A certain fever, contracted after a residence of two months only in the Villa, drove Velazquez to the interior of Rome. Here he stayed in the house of the Spanish Ambassador, who, Pacheco tells us, took great care of him during his illness,

[1] It may be well to say here that the other seven landscapes in the Prado, attributed to Velazquez, are probably the work of del Mazo. This is the opinion of the eminent Spanish critic, Don Ceferino Araujo Sanchez. It is shared by Señor de Beruete, and by those who know the works of the master best.

sent him his doctor, gave him medicines at his own expense, and ordered that everything in the house should be arranged according to his wishes.

We have no certain knowledge of these next months, but some stronger consciousness of the influences of Rome, now, it must be remembered, the home of the eclectics, seems to have come to Velazquez. As a result we have the two large compositions, which form a pair, though in subject they are different enough, being the same size, and the same models appearing in both, 'The Forge of Vulcan' (Plates XXVIII., XXIX., XXX.), now in the Prado, and 'Joseph's Coat' (No. 155), which hangs still in the Escorial, the only Velazquez there, and unfortunately it has been greatly damaged. In both pictures Velazquez seems for the first time to have *aimed deliberately* at painting a beautiful composition; for the first time he seems to wish to demonstrate his knowledge—to be less content simply to please himself. And for this reason these two pictures are to the present writer the least pleasing of all the master's works. Apollo, in his orange robe, is a concession to the mythological types then in vogue; the figure of Isaac in 'Joseph's Coat' recalls the pose of the Judge in Tintoretto's

'Miracle of St. Mark'; we are reminded of Guido Reni in the cold sky of the first picture. But this last may be due in part to the disfigurement by a harsh modern addition. Only once again, in the 'Christ at the Column' (No. 157) in the National Gallery, painted later, probably soon after the return to Madrid, do we meet again this consciousness of classic tradition.

Without doubt there is much to admire in these pictures, and especially in the finer one, 'The Forge,' with its superb half-nude figures; there are passages of great beauty, the light is more diffused than in 'Los Borrachos,' or in any earlier picture, the harmonies are greyer. The background and all the accessories are painted with fine truth, and without the old dryness and hardness. Velazquez had learned many lessons in Italy. But besides all this there is a self-consciousness here that does not belong to his art; a desire, as it were, to demonstrate to Philip, his master, as to all in Madrid, the new power he had attained.

Pacheco tells us of another picture painted in Rome; a portrait of the painter himself, executed as a present for his father-in-law, who describes it as *famoso*, and says it was 'painted in the manner of, and not inferior to, the great Titian.'

This portrait seems to have been lost; unless, indeed, it is the charming bust and portrait, now in the Capitoline Museum (No. 145). Against this is the technical excellence of the painting, the free, light brush-work and the silvery tone, which certainly suggest a later period, though the apparent age of the portrait answers to this date, 1630. The grave, pale face, emerging from the background blackened by the influence of varnish, is very Spanish, a quiet face, and of fine power, as fascinating as any portrait by Velazquez.

At the beginning of the winter of 1630, just as he was preparing to return to Madrid, Velazquez received a command from Philip IV. to go to Naples to paint a portrait of the Infanta Maria of Hungary, the King's sister. The Queen, who at one time was betrothed to Charles I. of England, was beautiful. We see her in the bust portrait in Madrid (Plate LXXI.); the face has the Austrian features, haloed by masses of fair and curling hair; she wears a dress of grey and dull green, and an enormous ruff of starched gauze surrounds the head. This is probably the actual portrait painted in Naples.[1] There

[1] The Queen stayed a short time only in Naples, and it is unlikely Velazquez would have had time to execute a larger portrait.

is a full-length of the Queen, now in the Berlin Gallery (Plate LXXXII.), in which the face is identical with the bust portrait, but Señor de Beruete holds that this is a copy, and not a very good one, of a lost original. The present writer has not seen this picture.

It is reasonable to believe that now Velazquez made the acquaintance of Ribera, who was, at this time, the most powerful artist in Naples; for it seems certain that the common qualities of their art would draw the two painters together. We know the influence Ribera had exerted already upon the younger painter; we know, too, that it was the recommendation of Velazquez which later led Philip to purchase a large group of Ribera's pictures which now are among the treasures of Spanish painting in the Prado and in the Escorial. It would be interesting, indeed, to have a record of what passed between them. But Pacheco makes no mention of such meeting. Could it be jealousy for his favourite that held him silent?

V

THE YEARS 1631-1649—PICTURES OF DECORATION

VELAZQUEZ was back in Madrid in the beginning of the year 1631, after a residence of a year and a half in Italy, which had taken so strong a hold upon him. He brought with him as a present for the King his own two pictures, and, it would seem, a 'Danaë' by Titian, a Cambiasi, and a Bassano.[1] He was welcomed by the Count-Duke, and almost immediately attended the audience of his Majesty, to whom he gave thanks for having in his absence allowed no other painter to execute his portrait. Philip, we read, was much pleased at his return.

It was the second phase of Velazquez' career which was now to begin.

We find him more entirely the painter of the King and his Court; and for eighteen years,

[1] In a Court receipt, dated 1634, a 'Danaë' by Titian, 'Susanna' by Cambiasi, and a Bassano are mentioned in the list with 'The Forge' and 'Joseph's Coat.'

until the second journey to Italy, made in 1649, practically he never left the Royal Palaces. And these years were a very fruitful epoch in his artistic life. He painted masterpiece after masterpiece in a series of Court portraits that included the hunting pictures, the equestrian group, and culminated in the magnificent 'Surrender of Breda,' the greatest historical picture in the world.

There is now a new quality in his portraits that we have not found before. Some change, or to be more accurate, a widening, has come to his vision, which his perfected skill of hand is eager to express. For a time craftsmanship seems to mean more to him. We have less self-effacement; instead, we have more concern with the outward aspect of the subject, less with the interpretation of the sitter, the quality that marked with such splendid distinction the first portraits, the standing portrait of 'Philip IV., young,' for instance, or the even finer 'Infante Don Carlos with a glove' in the Prado. The portraits of this period have other aim than had these; we may call their intention one of decoration, by which we mean, the portrait is made into a picture by adding to the likeness of the sitter some dramatic incident, some picturesque adjunct.

And for this reason they are less Spanish, less personal a revelation of Velazquez himself.

Two factors seem to have influenced this change. An increased vivacity, finding expression in greater freedom in the quality of the brush-work, in greater freshness in colour and transition of tone, as well as in a more demonstrative action in the figures—in fine, a more pronounced self-assurance—was the result of the Italian journey. Probably Velazquez remembered the portraits of Titian, and, even more, the telling canvases of Tintoretto with their vivid and skilful method of expressing light. Yet, granting this, to the present writer it would seem that the change was a natural one, dependent entirely on the circumstances necessitated by the works themselves, that is, the purpose for which they were painted. These hunting and equestrian portraits, the scenes of the boar-hunt, the great battle-piece, were all executed for one object—to decorate the new royal palaces, the Villa of the Buen Retiro, a gift of the Count-Duke to the King, and the Torre de la Parada, the hunting retreat in the great deer-park of El Pardo. The walls of these buildings were bare; it was the duty of Velazquez, as royal painter, to cover them with records of the King, for whose delight in

these years they were planned. And with his unerring taste, Velazquez realised the limitation imposed by this intention, and knew that sharper effects and more telling colours were best fitted to render beautiful these 'Castles of Indolence.' This, then, is the explanation of these pictures of decoration. The revelation of Italy is seen in their technical triumph.

But the Buen Retiro was not built until 1633, while the decorations of the Torre de la Parada were planned later, about the year 1635. Meanwhile Velazquez executed a number of portraits, certainly of less interest; occasionally, but not often, a trifle heavy, but very conscientious, and finely seen. The series begins with a new portrait of the King, which perhaps may be the standing Philip (Plate LXII.) in the National Gallery, formerly in the collection of the Duke of Hamilton. At least this picture has the same characteristics which mark the group of portraits painted in the opening years of this second period. There is a hardness and dryness, not in the face indeed, which is painted with great delicacy, but in the treatment of the dress and ornaments. And so marked is this disagreeable harshness of quality, that the present writer has doubted the portrait being entirely the work of

Velazquez—an opinion shared by Sir Walter Armstrong, among other eminent critics. Señor de Beruete, on the other hand, who discredits so many accepted pictures, writes: 'There is not a brush-mark in it from any hand but Velazquez'—a fair instance, surely, of the vanity of dogmatising on the difficult question of attribution; one in which always it is fatally easy and enticing to overstrain evidence to confirm personal opinion and preference. We accept only the pictures that please us; we want Velazquez to be always at the height of his genius; always we picture him in the attitude we assume to be his.

At this time, as we learn from a note taken from the Palace archives,[1] Velazquez painted the half-length portraits of Philip IV. and his first wife, Isabella of Bourbon, in the Vienna Gallery. Of these portraits, which the present writer has not seen, Señor de Beruete writes: 'Although authentic, they are not interesting; it must be presumed that they are copies made by the artist of portraits painted from the life.'[2] Then to this period belongs the portrait in profile of a woman

[1] The note, copied by Cruzada Villamil, in his *Anales de la vida y de las obras de Velazquez*, from the Palace archives, states that the artist received a sum equal to £11 of our money for packing these pictures, and to cover their transit to Germany.

[2] The same eminent critic discredits the portraits of the King

(Plate XV.) in the Prado, said, though it would seem with little truth, to be that of his wife, Juana Pacheco.[1] It is a pleasing piece of work, finely drawn and modelled, but not one of the best portraits of these years. With it we may place the very interesting 'Portrait of a Lady,' in the Berlin Gallery, for on the canvas of the picture is written 'Juana de Miranda,' the name under which Juan Pacheco appears in her marriage certificate and in the baptismal certificate of her daughter. This portrait, which may, or may not, be that of the wife of Velazquez — the rich dress and farthingale are thought by some too sumptuous — is classed by Mr. Ricketts as one of two masterpieces among the small group of portraits of women which Velazquez painted, the other being, of course, the 'Lady with a Fan' in the Wallace Collection. Señor de Beruete, in exact contradiction, considers that 'it is an old and well-executed copy made by an imitator of the master,

and Queen Isabella (Plates LXXXI. and CXXII.), the property of Ed. Huth, Esq. Mr. Ricketts accepts and highly praises the portrait of Isabella. The present writer has not seen the pictures.

[1] A supposed likeness between the portrait and a face in 'The Family of Mazo,' the picture in the Imperial Gallery of Vienna, once thought to be the work of Velazquez, but now given to his son-in-law, is the only authority for the statement. Formerly the picture was called the 'Portrait of a Sibyl,' owing to the panel held in the left hand of the figure.

probably Mazo, rather than an original work.' Another instance of the vanity of attributions.[1]

Modern criticism has taken from Velazquez the two portraits of children in the Prado (Plates XVI. and XVII.) which are said[2]—also, it would seem, with little truth—to represent his daughters. These pleasing portraits are old imitations of the manner of Velazquez. In the same category—that is, with accepted pictures whose authenticity is doubtful—we ought probably to include the 'Portrait of a Young Man' in the Prado (Plate XIII.), and the more important work supposed to be the portrait of Don Alonso Martinez del Espinar (Plate LXX.), the author of a treatise on the *Art of Venery*, and aide-de-camp to the Infante Don Carlos; though in the case of this last, and certainly fine picture, it is difficult to pronounce a definite judgment.

The portrait of Don Diego del Corral y Arellano, an eminent jurisconsult in the reigns of Philip III. and Philip IV., the two half-lengths of the Count of Benavente and of the Duke of Modena—the one in the Prado, the other in the Modena Gallery—the portrait of Juan Mateos, the chief arquebus-bearer to Philip IV., belonging

[1] This picture, too, is unknown to the present writer.
[2] The assertion is founded on a conjecture of Thoré.

to the Dresden Royal Gallery, and the splendid bust portrait of a Spanish gentleman in the collection of the Duke of Wellington, are the finest examples of the manner of Velazquez in these years. The first portrait (Plate CXXXIV.) is a full-length; the figure, dressed in black, stands out from a background of quiet grey, against a table covered with a cloth of crimson velvet. The picture came only last year to the Sala Velazquez in the Prado, a gift from the late Duquessa Villahermosa.[1] The portrait of the Count of Benavente (Plates XVIII., XIX.) has a special interest. In it we see more clearly, perhaps, than in any picture of Velazquez the debt he owed to his great predecessor, El Greco; some of the passages of colour, notably the play of light upon the suit of gold damaskeened armour, force our memories back to a similar treatment in that painter's 'Burial of the Count of Orgaz,' in the Church of Santo Tomé at Toledo. Unfortunately the head, the curtain, and the landscape background have been much repainted. The portrait of the Duke of Modena is very similar

[1] The companion picture (Plate CXXXV.), portrait of Don Diego's wife and child, is an inferior work which cannot be granted to the hand of Velazquez. See *The Prado*, companion volume in the 'Spanish Series,' page 75. The name, copied from Curtis, on the plates, is wrong.

to this one in method, and though slighter in the actual work, it is wonderfully painted; and with it we may place the fine half-length of Juan Mateos, with its splendidly modelled head and expression of character. The last portrait, the grave, pale, unknown man in the gallery at Apsley House, is one of the most fascinating of all the master's portraits. The picture is very quiet; the face and bust stand out from the usual background of dark grey. The execution here is wonderfully sure, and the work has that air of distinction which belongs to Velazquez. We should like to think that this was indeed, as once it was held to be, a portrait of the painter.

A notice must here be made of two religious pictures that were painted sometime between the two Italian journeys:[1] one of them, 'Christ on the Cross,' is in the Prado; the other, 'Christ at the Column,' belongs to England, and is in the National Gallery.

[1] The 'Christ at the Column' was painted first, probably about 1633. Mr. R. A. M. Stevenson, in his splendid work on Velazquez, suggests 1639; but the picture so closely resembles those executed in Rome, that it seems certain it belongs to an earlier date. Mr. Stevenson believes that the model for the angel is the same as the one who posed for the Apollo in 'The Forge.' But there is much more ground for the supposition of Señor de Beruete, that the figure is the same as the supposed Juana Pacheco (known as 'The Sibyl') in the Prado. The 'Crucifixion' was painted six or seven years later; that is, in 1638-39.

Velazquez was not a religious painter, and it is worth while, by way of emphasising the qualities that belong to his art, to compare with these two pictures other renderings of the same subjects by the Spanish masters. Spain is the country of Crucifixions and Flagellations of the Christ. Velazquez knew, of course, the pictures of Morales, of Juanes, of Navarrete, of Cano, and the passionate canvases of El Greco. These pictures are typical of religious art as it found its expression in Spain; they are painted with a definite idea—a profound absorption in the divine character of the subjects. But when we turn to the pictures of Velazquez, we are struck by their simplicity, and by their truth to nature. In them are no considerations of the Spanish religious ideal, no contrivances to gain emphasis. In each the subject is finely seen, and the charm is gained by the beautiful noting of effects, by the placing of lights and darks, and by the cool and quiet schemes of colour. Velazquez was true to his own inspiration; and just because he did not inject any outside ideas into his art, but followed his aim to paint with the greatest possible accuracy the scenes as he conceived them to have happened, he forces us to believe in them—we accept them as he saw them. These pictures

are far removed indeed from professional religious painting. Again we are reminded of the individuality of Velazquez.

The Palace of the Buen Retiro was nearing completion; and it was at this time (1634) that twelve great battle-pieces were commissioned by the Count-Duke Olivares for the decoration of its Sala de los Reyes. The mediocrity of the Madrid painters supplied all but one of these pictures. To-day we can see in the Prado Eugenio Caxesi's 'Repulse of the English at Cadiz,' and the two pictures by José Leonardo—'The Surrender of Breda' and 'The Capture of Acquis.' They are good pictures of illustration, the ordinary official records of a country's triumphs painted to command. To supplant one of them —'The Surrender of Breda'—Velazquez painted his 'Las Lanzas,' perhaps the most widely celebrated of all his pictures. Here he challenges the great masters on their own grounds. Look at the picture (Plates XXXVIII., XXXIX., XL., and XLI.). Spinola receives the keys of Breda from Justin of Nassau, the vanquished governor. Velazquez' observation of the scene is scrupulous and exact. Again we have to note that absence of 'inventing his subject,' which to the courtier-painter would have seemed a blemish of style. With

the beautiful motive of the row of upright lances, with less than a dozen figures, a horse, and a small group of heads, he conveys the impression of two armies. And that brilliant, wonderful passage of sunlight between the figures of Spinola and the Dutch commander! But it seems hopeless to explain in words the mechanism of the picture—the means by which its fine effect is produced.

It is just this which separates this picture from 'Los Borrachos.' Compare the two pictures (Plates XXV., XXXVIII.). Any one detail is as well painted in the earlier work; but Velazquez had not then attained the invention and resource that makes every individual part of a picture—each figure or animal, their attitudes, each object, the management of the background, the scheme of colour, the effect of light and shade—keep its own place, as relative to the whole composition. The effect of 'Las Lanzas' is obtained without betraying the means. And, for this reason, it carries us forward to 'Las Meninas' and 'Las Hilanderas,' the great pictures of the last period, when, as Mengs wrote, 'Velazquez seemed to paint with nothing but the will alone.'

We have classed this picture with the great equestrian portraits, with the three portraits of the hunters, and the hunting scenes, executed

for the Torre de la Parada in the deer-park of El Pardo, as pictures whose intention was one of decoration. Velazquez in these pictures is the master of ceremonies, and the rule of Spanish life directs his creations. The three equestrian portraits were painted sometime between 1635 and 1640; they represent the Count-Duke of Olivares, Don Baltasar Carlos, and King Philip IV. These portraits are too well known to call for a description, and fortunately it is unnecessary; the illustrations are a thousand times more eloquent than words. (Plates LIII., LIV. and LVI., LIX. and LX.[1])

The portrait of the Prince was probably the first painted; it is one of the world's child-portraits and perfectly represents the vivacious joy of childhood. The subtle atmosphere of the boy is caught and expressed with the power of statement that Velazquez had now gained. Unfortunately the picture has been terribly damaged with over-cleaning. The portrait of Olivares

[1] Two small replicas of the portrait of the Count-Duke belong, one to Lord Elgin, the other to the Gallery of the Castle of Schleissheim, in Bavaria. Señor de Beruete thinks the last picture a very good copy by Mazo. There is a copy of the Prado picture in the Wallace Collection. There are several copies of the King's portrait; perhaps the best is that in Hertford House, a pendant to the Olivares. The portrait in the collection of the Earl of Northbrook, said to be a sketch for the Prado picture, is a poor copy, not by Velazquez.

forms a strong contrast to that of the young Prince; quiet in tone, not so brilliant as the other portrait, it is yet full of impetuous vigour. The Count-Duke is presented in a suit of armour; he is in the heroic attitude of a general who leads his troops to victory. The splendid horse on which he is mounted is a glossy bay. A beautiful motive is the cloud of smoke that rises across the tender, but rich, sapphire of the sky; not often does Velazquez give us so conspicuous a 'painter's invention.' The portrait of the King is a yet finer picture; more graceful in its design, more sure in its execution. And it is worth noting that in this superb portrait, as well as in that of Olivares, Velazquez did not at once achieve the effect he desired; touches of ill-matched paint in sky of the Olivares, and, still more, the pushing up of old outlines, to be seen very clearly in the Philip, where also two pieces have been added and sewn to each side of the canvas, point to much correction and change in the design. A patient student, always conscious of the resources and limitations of his art, Velazquez gained his goal by a continual process of self-training.

Besides these three equestrian portraits entirely by his hand, Velazquez repainted the equestrian

portraits by Bartolomé Gonzalez of Philip III. and his Consort, and the portrait of Queen Isabella, in an embroidered dress, also the work of Gonzalez. A wish that these portraits should harmonise with his own equestrian portraits in the scheme for the decoration of the Sala de los Reyes, for which all were destined, probably led to this rehandling; and by the help of a few touches of more or less importance Velazquez transformed Gonzalez' portraits into as many masterpieces. (Plates XLIX. and L., LI. and LII., LVII. and LVIII.)

It was at the same time that Velazquez painted the three portraits of the Hunters: the King, his brother the Infante Don Ferdinand, and Prince Don Baltasar Carlos (Plates XLII., XLIV., and XLVI.).[1] The treatment is identical in each portrait and perfectly exact; Velazquez is a master huntsman in these representations of royal sport. The three figures are standing, dressed in the same hunting costume of greenish brown, with buff leather gloves and gaiters, and a small cap. Each figure holds a gun, and is accompanied by

[1] There are several reproductions of these pictures; the two most important are the portraits of Philip in the Louvre (Plate XLIII.), and Prince Baltasar Carlos, the property of the Marquis of Bristol. This latter picture has not the oak-tree; it has a dog that is not in the Prado portrait.

his dog. The characteristic Pardo scenery, with the blue slopes of the Guadarrama in the distance, give the backgrounds; the skies are of light clouds broken by bands of blue; in each picture an oak-tree rises in the middle distance.

The pictures are painted so that the figures appear bathed in the same depth of atmosphere, the sun not lighting them directly, and in consequence the shadows are not accentuated; air seems to circulate in the wonderful landscapes, so that the pictures convey to the spectator an idea of space and open country. The red ground that Velazquez used in his early pictures has been discarded for the grey-pinkish preparation of the second manner, the flesh painting is lighter, the quality of the lights more effective. The tones of the landscape, all cold bluish grey, are of great delicacy, and contrast with the rich dark brown of the dresses, while passages of sharp pale yellow and blue-green give accent to the truly ideal colouring. We find Velazquez much preoccupied with the colour masses of these pictures, much with the pattern of the outlines. And we note again that he did not achieve at once the schemes of these wonderful designs; there are several repaintings. An ample lace collar shows a little under the present

narrow *gaiters* of Don Ferdinand;[1] the King's breeches were fuller in the first painting, and the outline of what is probably a cap[2] can be seen beneath his left hand. Velazquez was not so spontaneous as he is supposed to be; much of his greatness—his supreme distinction—was the result of what he learned to leave out. The dog portraits in these pictures are as perfect as all the portraits of Velazquez; the finest is Don Ferdinand's superb hound (Plate XLV.).

Philip IV. attached great importance to his hunting exploits, which were indeed his most illustrious achievements. And Velazquez kept record of these triumphs to hang in the Torre de la Parada. The inventories preserved in the Palace archives make note of many such pictures: 'The horns of a stag killed by the King's hand, in 1626, with an explanatory legend'; 'the head and horns of a stag'; 'fourteen spoils of stags and hinds, making eight pictures'; 'two horses—one bay and one brown'; 'two horses with their riders'; 'a landscape with various figures and a pelican'; 'a hunting scene in which Philip IV.

[1] The head of this picture must have been painted from an older work. Don Ferdinand was much older at the time this picture was painted.

[2] In the Louvre portrait (Plate XLIII.) the King is bareheaded and holds his hat in his left hand (note 1, page 86).

and his brothers Don Carlos and Don Ferdinand pursue a wild boar, and the King has his horse ripped up.' These pictures have disappeared. The most important hunting scene that remains to us is the 'Boar Hunt at the Hoyo'[1] of the National Gallery; and this picture was damaged seriously in the great fire in the Alcázar, and afterwards suffered further injury in the hands of the restorer.[2] The King and the Count-Duke, with the arquebus-bearer, Juan Mateos,[3] and other horsemen pursue the boars in the centre of the picture, in the midst of the nets used to enclose the game. The Queen and the Court ladies are present in their carriages; then outside the circle of the nets is a crowd of spectators. In the background rise the slopes of the Pardo, reddish-grey, and dotted with evergreen oaks.

Whether Velazquez willed it or not, the interest centres in the figures grouped in the foreground, and not in the principal episode of the royal hunters; ladies, courtiers, huntsmen, common-folk, and beggars, and a few dogs—the motley

[1] The part of the royal park of the Pardo where these amusements took place. The *Hoyo*, or unevenness of the surface of the ground, increased the interest of the sport.

[2] This damaged condition of the picture made Sir Walter Armstrong attribute the background to Mazo.

[3] See pages 78 and 79.

company is full of animation, and the varied costumes give a fine variety of colour. These figures painted to so small a scale are handled broadly, in the same manner as the life-size portraits. But we catch a hint, as it were, of picture-making—the decorative intention that governs so much of the work of the second period. This—increased, of course, by the damaged condition of the canvas—is the reason why the scene fails to make the appeal that we expect from Velazquez.[1]

[1] Another picture of the same kind, 'The Deer Hunt,' is in the possession of Lord Ashburton. Señor de Beruete believes that Velazquez painted the figures in the View of Zaragoza, by Mazo, in the Prado, as well as touched-up the landscape. But the present writer thinks, as also does Mr. Charles Ricketts, that the entire picture is the work of Mazo. See *The Prado*, companion volume in the 'Spanish Series,' page 92.

VI

THE YEARS 1631-1649—PORTRAITS OF PRINCE DON BALTASAR CARLOS—PORTRAITS OF THE COUNT-DUKE OF OLIVARES—THE FRAGA PORTRAIT — OTHER PORTRAITS OF THIS PERIOD

THE years between the two journeys to Italy were, we have said, the most fruitful of Velazquez' career; he shows himself what he never ceased to be—an untiring worker. We cannot, within the limits of the present essay, examine all the masterpieces that he achieved; we must be content to notice those that are the most important among them: fortunately the reproductions given of many of the pictures will speak more faithfully than words.

First of all, however, let us see what was the artist's life at this time in the environment of the King's household, of which he was still a member.

Velazquez was now, as he is represented in the dark time-marked bust portrait by himself in the

Museum of Valencia, several years older than in the fine portrait in the Capitoline Museum, Rome. Unfortunately we have not here a reproduction of this later picture.[1] The eyes look straight out at the spectator from the pale face, and have an extraordinary power of penetration. The nose is straight and a little heavy; there is will in the mouth and in the chin. Then the dark hair, brushed forward, far down across the high and broad forehead, adds to the expression of the fine head, as do, too, the upturned black moustaches, worn according to the then prevailing fashion. A plain starched collarette gives relief to the black dress. The background is very dark; the whole canvas has been made yellow by a veil of varnish. It has been further spoiled by the restorer; there are marks of retouchings on the forehead, and the hair has been heavily repainted. But the portrait is the Velazquez that we imagine, reserved and distinguished, suggesting the courtier more perhaps than the painter.[2]

The painter's life was shared, even more per-

[1] There are many supposed portraits of Velazquez. One is the well-known picture in Munich (Plate LXXIV.), which may be a copy of the Valencia portrait.

[2] It is worth noting that nothing that could remind one of his profession can be seen either in this portrait or in the one in Rome.

haps than it had been before the visit to Italy, between his work and his service to the King. Henceforth he immersed himself completely in the life of the Court; he shared its magnificence, he bore with its uncertain payments. We find him still ranked with barbers, dwarfs, and buffoons, drawing his daily pay in kind, receiving so many yards of cloth on the occasions of the Court mourning. But we remember that no indignity existed for Velazquez; the Court life was his life. There he rose in honour. In 1634 he was appointed an officer of the Wardrobe, having received already from Philip IV. the *paso de vara de alguacil*.[1] Nine years later, in 1643, he was chosen Gentleman-in-Waiting to the King, and at the same time was given the superintendence of the works of the Alcázar, while his work was still further increased by an appointment as Inspector of Buildings in 1647.

Constantly we find Velazquez demanding payments that were overdue, often with small result,[2] and this in spite of repeated orders from the King,

[1] A gift that could be sold by the person to whom it was granted.

[2] In 1636 Velazquez claimed £160 due to him as wages for several years, as well as payment for certain pictures he had executed; in 1640 he made a fresh claim, and the King granted him 500 ducats annually; the next year part of the arrears was paid, and the remainder was to be discharged in monthly payments.—Quoted from Cruzada Villaamil's *Anales*.

for the royal treasury was not infrequently empty.[1] We read that a general settlement of all unpaid debts due in the Palace was arranged in 1648; but we do not know with certainty that Velazquez was paid. It is a proof of the tranquillity of the painter's mind that, in the midst of these incessant disputes and embarrassments, he painted many of his greatest works—the 'Christ Crucified,' 'Las Lanzas,' the great equestrian pictures, the portraits of hunters; and those portraits we have now to examine. Certainly Velazquez was not readily disturbed; he was Spanish in his temperament.

It was at this time that Velazquez painted the group of portraits of Prince Baltasar Carlos, who had been born on October 17, 1629, during the painter's visit to Italy. This royal child, whose birth was received in Spain with a great outburst of joy, was gifted with the intelligence of his mother, Isabella of Bourbon, the daughter of Henry IV. and Marie de Médicis. He inherited also from her the features of the Bourbons, different indeed from the pale, enervated, bloodless types of his father's race; he had not their long chin and

[1] In 1645 we find Velazquez again claiming for money overdue, and in 1647 his salary as Inspector of Buildings was several years in arrears.

protruding under-lip; his hair was brown, not their silken ash-grey; his eyes, dark and quick, were his mother's, and had nothing in common with the weary-looking, bluish eyes of the Princes of the House of Austria. But Don Baltasar Carlos is no stranger to us: he lives in the portraits that Velazquez painted.

We see him first a child of two years, standing with his dwarf in the portrait now in the Boston Museum, and formerly at Castle Howard, the seat of the Earl of Carlisle.[1] He is a few months older in the beautiful portrait in the Wallace Collection.[2] The pose is the same as in the Boston picture, chosen by Velazquez to mark the high rank of his model, and the likeness is rendered with scrupulous exactitude. Already we have the vivacity that belonged to Don Baltasar Carlos, the baby who knows that he is a Prince, and stands with that happy air of artless seriousness which comes to a child when he plays the part of an adult. His right hand grasps firmly a baton, his left is placed on the hilt of his small sword. A carmine sash crosses the rich costume of a greenish tint, which is

[1] The present writer has not seen this picture; it is accepted as a Velazquez by Señor de Beruete.

[2] Unfortunately there is no illustration of these two portraits.

covered with silver ornaments. The tassel of gold which hangs from the curtain is badly painted, and has been added at a later date.

Prince Baltasar Carlos early showed a fondness and an aptitude for riding, as we should expect in the son of Philip IV., the finest horseman in Spain. We see him next as Velazquez was accustomed to see him any day in the riding-school, in the sketches of 'Baltasar Carlos on Horseback in the Riding-School,' at Hertford House and Grosvenor House (Plate XXXVII.),[1] both made, it would seem, in preparation for a larger picture. The Prince, now four years old, gallops forward into the courtyard on a black pony,[2] which he sits jauntily, and with the air of a full-blown great man. Awaiting him is the riding-master and a group of people, shadowy and lightly sketched in, so that they should not distract the eye from the little Prince Baltasar. In the more elaborate version at Grosvenor House the Count-Duke Olivares stands at the entrance to the school, receiving

[1] Señor de Beruete does not think that either sketch is the work of Velazquez.

[2] This may be the pony stallion which was sent as a present to Don Baltasar in 1633 from Lombardy by the Infante Ferdinand, with instructions that before being mounted it was to be carefully bridled and to receive half a dozen lashes from the whip, after which 'he would go like a little dog.'

a lance from an attendant, which he will hand to the Prince; the architectural appurtenances of the school have been elaborated, and upon a balcony before an open window stand the King and Queen, watching the arrival of their son. Velazquez has caught a supreme moment; the hope of Spain is centred in the boy's vivid life. And the impression given is so true that these sketches—and especially the simpler Hertford House rendering—are a link that carries us forward to 'Las Meninas.' Here we have space decorated by tone; the shadows are not dark; the light sweeps over the ground, and lights the great flat wall of the riding-school, with the dark mass of the roof and tower rising against the sky; and the whole canvas melts and moves.

The equestrian portrait of Don Baltasar Carlos and the one in hunting-dress were painted about two years later; and these portraits, which we have described already with the other portraits belonging to the same groups,[1] are treated with the same air of respectful attention, and we become still better acquainted with this universally beloved Prince, whose unexpected death was to bring such disaster on the destinies of Spain.

Don Baltasar is older when we see him again

[1] See pages 84, 86-88.

—about twelve years of age—in the fine portrait in the Imperial Gallery of Vienna (Plate XLVIII.),[1] which was executed at the time of his betrothal with Mariana, daughter of the Emperor Ferdinand III., the princess who, by a strange fate, was later to be the bride of his father. The portrait is a full-length. The boy wears a gala dress of black velvet, with embroidered silver hoops, and a cloak to match; a bandoleer is worn crosswise; a stiff *golilla* circles the head. The pose is one common to many of the master's portraits; the Prince's right hand rests upon a low armchair, his left is upon his sword. The accessories are simple; there are no stage effects. Behind the figure is a table covered with a red cloth, on which a hat is placed; the background is the cool Velazquez grey, but upon the left a red curtain hangs. This is one of the best portraits of the second period; we are conscious of infinite reserve and great refinement in the admirably placed figure. Then especially fine is the modelling of the face upon which the light falls from the front. Perhaps Don Baltasar Carlos was a more patient sitter than is customary among royalties; and this enabled

[1] There is a fine copy, slightly larger, of this picture in the Wallace Collection; probably it is by Mazo.

Velazquez to give us a portrait which is a masterpiece.[1]

The final portrait of Don Baltasar Carlos is in the Prado, and represents him at the age of sixteen, in the last year of his life; probably just before that sudden illness, contracted at Zaragoza, which in a few hours cut down his life. The full-length life-size figure stands against a darkish background of a greenish colour, wearing a black court-dress with a short cloak. The left hand rests on the arm of a red chair, which is partly hidden by a curtain; the right hand, gloved, holds a hat, in which is placed the left glove. Unfortunately this portrait is an indifferent work, without the distinction that we expect from Velazquez. Probably it belongs to the hand of Mazo; at any rate it is convenient to think this. There is no finality of decision as to the part played by Mazo in many portraits that for long were held to be the work of the master. And, certainly, Mazo is a convenient

[1] Two other portraits of Don Baltasar Carlos at about the same age—one in Buckingham Palace, the other in the Museum of the Hague—though fine pictures, are not universally considered to be by Velazquez. Señor de Beruete holds that the Hague portrait is the work of Mazo, though he admits that 'certain parts might well be taken for the work of Velazquez'; the first portrait reminds him by its colour and design of the works of Carreño. This picture is highly praised by Mr. Charles Ricketts. The present writer does not know these portraits.

scapegoat; his place in art would seem to be to save Velazquez from what may, after all, have been his mistakes.

By a small group of portraits we are made acquainted with the Count-Duke of Olivares,[1] the friend and protector of Velazquez from the time he came first to Madrid; and this friendship lasted after the disgrace of the great minister in 1643, a proof, were one needed, of the loyalty of Velazquez. Several of these portraits are in England; the earliest, in which the Count-Duke is still young—about thirty-five—belongs to the first period of Velazquez, and is the magnificent 'Olivares with a Whip' at Dorchester House. Against a background of cool grey the impressive figure stands, turning three-quarters to the left, at ease, yet keenly attentive. The dress is entirely of black, and the green cross of the Order of Alcantara and a large chain of gold glimmer across its subtle scale of tones. We note the use of the velvet table-cloth which figures in other portraits, and which Velazquez perhaps

[1] It seems probable that Velazquez executed more portraits of the Count-Duke than remain to us. The majority of those that can be seen, scattered in many private and public collections, are certainly copies made from lost originals. An explanation may be that the portraits of the favourite fell into discredit after his disgrace, and were neglected and lost.

learned from Titian's portrait of Philip II. Upon it the right hand of the Count-Duke rests, and he grasps a baton, the insignia of his office as Master of the Horse. Every one knows the characteristic face, with its prominent forehead, partly covered by its wig, the keen eyes, large beaked nose, and thin contracting upper lip with the turned-up moustaches. Once seen, the penetrating side-glance that follows the spectator, the compressed lips—a mouth that speaks the character of the man—are not readily forgotten.[1]

The superb equestrian picture of the Prado is the only portrait of the Count-Duke that is known to be in Spain.[2] He is older in the bust portraits of the Hermitage Gallery (Plate LXVIII.) and the Royal Dresden Gallery (Plate LXVII.), of which the former is the authentic portrait, the other a good copy.[3] The face has hardened, its flesh is earthy-coloured, the peculiarities are more strongly accentuated. It is the last of the

[1] A copy of the portrait, with variations, belongs to Edward Huth, Esq. (Plate LXVI.). Señor de Beruete thinks that it is 'the work of some pupil, very cleverly copied from the one at Dorchester House.' Mr. Charles Rickett accepts and praises the portrait. The present writer has not seen the picture.

[2] See note on page 100; and pages 84, 85.

[3] A mistake has been made in writing the titles of the Plates. In the Hermitage Gallery is also a standing portrait of Olivares; it is a copy of the Dorchester House picture, but the head is older and is painted from the bust portrait.

existing portraits of the Count-Duke painted by Velazquez.

After the fall of the favourite minister in 1643, Philip IV. at last exerted himself, made an abortive effort to take up the management of state affairs, and went in person to quell the perpetual war which the French encouraged in Catalonia. Velazquez accompanied the King to the border town of Fraga, and there executed his portrait in gala dress.[1] Opinions differ as to whether the portrait of the King, now in Dulwich (Plate LXIII.), is the actual picture painted by Velazquez at Fraga, or a copy of his work. But the portrait has a special interest. At Fraga, away from the gloom of the Palace, Velazquez must have looked at his royal model in a different mood; it is a gay picture, the brightest coloured of all his portraits. But so correct are the values that the harmony of the bright tints, which depends, of course, on the right relation between the colours of the different parts, is perfect; the painting of the sleeve is a magnificent piece of work of the finest quality; the colour seems full of light. Velazquez had an instinctive distaste

[1] Velazquez also painted the portrait of El Primo, who was another member of Philip's extraordinary retinue; but it is more convenient to notice this picture with the series of portraits of the Court buffoons. See pages 125, 126.

for all extravagances of colour; he used in preference dark colour that is full of light, and this is why this gala dress of rose, carmine, and silver seems hardly to belong to him. Yet, though seldom he chooses a subject which contains many bright local tints, vivid colours do occur now and again in his pictures. We recall the touches of rose and red in the Prado portrait of the Infanta Margarita,[1] the pink sash used in many portraits, the blue and yellow flag in 'Las Lanzas'—the notes of colour that set the canvases in flame; and there is the tapestry and curtain in 'The Spinners,' the picture in which light plays on the widest range of colours. And the gay colour key that Velazquez permitted himself in the Fraga portrait may well have belonged to the subject itself. In the painting of the costume, and especially in the doublet, with its beautiful broken colours and blobs of impasto that skilfully contrive the light, the present writer finds the hand of Velazquez. Could Mazo, or another, give us such an effect, without betraying the means? But the painting of the head is weak; it lacks relief. Possibly Philip was unable to give the necessary sittings, and Velazquez left the head, which was painted in afterwards by his pupil.

[1] Catalogued as the portrait of Maria Teresa.

The same difficulty faces us in the well-known Admiral Pulido Pareja of the National Gallery (Plate LXV.), and it is greater in the now almost equally well-known full-length of Alessandro del Borro (Plate LXXV.) in the Berlin Gallery. Just as he disliked extravagances of colour, Velazquez avoided conspicuous brush-work; his aim was always to present what he saw without technical effects. The Admiral, with its vigour of brush-work and force of positive colour, seems, too, not to belong to his art. Palomino's explanation of the use of long brushes carries no conviction; Señor de Beruete, with his now famous method of 'giving away' pictures, sees, of course, the hand of Mazo.[1]

But the objection here is that if Mazo did paint this portrait he was a master. How, then, do we find no trace of this in his own acknowledged works? 'If you want to know the defects of your pictures,' said the painter West, 'set some one to copy them.' And it is incredible that Mazo could create masterpieces by copying lost pictures of Velazquez, without granting him a genius which certainly was not his. The 'Admiral Pulido Pareja' may be in a different mood, less reticent, less true in the effects obtained, than

[1] Señor de Beruete's *Velazquez*, pages 62-65.

the majority of the master's portraits, but it is easier to accept this than to grant the picture to Mazo. This doubt is even greater in the 'Alessandro del Borro.' The present writer has not seen this picture except in reproduction; Señor de Beruete does not find it even 'a copy of Velazquez.' Assuredly the treatment is that of a master; and again one question forces itself—who could have given us this magnificent realisation of character, if not Velazquez?

A few portraits remain that belong by their style to this late second period; among them are the supposed portrait of 'Cardinal Pamphili,' now in New York, a life-size bust of a man of about thirty years of age in the dress of a cardinal; the bust portrait of an unknown man in the Dresden Royal Gallery, a superb painting with its exquisite key of colour—flesh and hair and background a harmony of greys and silver; and the very interesting and little-known portrait of a girl of about eight or nine, which was shown first to the public at the Guildhall Exhibition in 1901, and which may well be, as Señor de Beruete suggests, a portrait of the eldest child of Mazo and Francesca Velazquez. The face bears a resemblance, easily noticed, to the

standing figure[1] in the 'Family of Mazo' at Vienna.[2]

Two masterpieces must be classed as belonging to these years: one, the 'Lady with a Fan,' in the Wallace Collection, and the superb sketch made in preparation for it in the collection of the Duke of Devonshire[3] (Plate LXXII.) are the supreme portraits Velazquez has given us of a woman; and it is a presentment of a character that no other painter of women, not

[1] In the 'Family of Mazo' the eldest daughter of Mazo and Francesca Velazquez is about sixteen. If this picture is, as it seems to be, a portrait of the same girl, it fixes the date of the work at about 1642, at which time this child would be seven or eight years old, the age at which she is represented in the portrait.

[2] Several important portraits executed in this late second period have been lost: we read in the Court chronicles of a portrait painted by Velazquez of the notorious Madame de Chevreuse, who visited Madrid in 1638. Señor Gayangos suggests that this is the portrait that was catalogued in the inventory of Velazquez' studio as representing an English lady, for he states that the duchess was mistaken for an Englishwoman when she was in Madrid, owing to her English manners. Then there is no trace of two famous portraits by Velazquez—those of the poets Quevedo and of Cardinal Don Gasper Borja—for the portrait of the great poet at Apsley House, and the two portraits of the Cardinal, one in the cathedral of Toledo, the other in the Staedal Institute, Frankfort, all attributed to Velazquez, are copies of his lost originals. These three portraits must be added to that of the 'Prince of Wales,' to the first equestrian portrait of Philip IV., to the 'Expulsion of the Moriscos,' and to other less important canvases, as lost pictures.

[3] Señor de Beruete sees the hand of Mazo in this brilliant sketch.

Titian even, has approached. Who is she,[1] this dark, calm woman, the perfect type of a Madrelena? The Spanish temperament, its quiet indifference that yet marks a slumbering strength waiting to flash forth, has never been more perfectly set down. We are conscious of a great and instinctive refinement in this passionate-looking woman who gazes at us from the dark canvas; her gloved hands, whose white shimmers with blue, fill us with pleasure, as does, too, the note of the coloured bow which is fastened to her coiled rosary. But every beautiful quality of Velazquez, line, mass, arrangement, the illusive mystery of fascinating colour—all seem to have joined to create a portrait that lives in the memory for ever. Thoré, in his notes to Stirling-Maxwell's work on the master, very truly says that 'there is no other painting that better represents Spain and Velazquez.' The second masterpiece, the

[1] The same eminent critic suggests the daughter of Velazquez, who married the painter Mazo in 1634. But Francesca was then only fifteen, too young for this portrait; ten years later, the probable age at which this portrait is presented, Francesca would be the mother of several children. Her appearance and matronly pose in the 'Family of Mazo' is so different from this tall and elegant woman that it can hardly be accepted that they are the same, even when we remember the difference, not very great, in the age of the two portraits. That the type of the face is the same in both pictures is explained by the fact that the two women are Spanish.

portrait of the sculptor Martinez Montañes[1] (Plates LXXIX., LXXX.), is technically an even finer work; it is one of the most perfect and accomplished of the master's portraits. It seems to be painted straight away in its full strength and almost at one painting, so perfectly harmonious is the whole effect, though on closer inspection it will be seen that the light parts are heightened by subtle and strong retouches, made in a rich impasto which is worked with rare skill. The eyes are very slightly painted, the hand is merely sketched in, and one can trace the grey preparation which covers the canvas under the bust that the sculptor is modelling. It is difficult to realise the perfect command of means which this portrait shows; we feel that no one else could have done it. Since the recent rehanging of the pictures in the Prado, the 'Montañes' has been taken from the Sala de Velazquez and

[1] The portrait was once thought to be that of Alonso Cano. M. Lefort was the first to suggest that it represented the Sevillian sculptor Martinez Montañes. In 1636 Montañes came to Madrid to make a bust of the King; and from this work, and from the portraits of Velazquez, the Italian Tacca executed the statue of Philip IV. which stands in the Plaza de Oriente, Madrid. The portrait of Montañes is of a later date than this journey, as the sculptor is older than he then was—about sixty years. The portrait was probably painted in 1648 or 1649, and is one of the last works executed before Velazquez made his second visit to Italy.

placed in the Room of Portraits; and it is not too much to say that it gains from this comparison with the world's masterpieces. We recall M. Paul Lefort's admiration for this picture: 'It makes all its redoubtable neighbours appear shams, dead and conventional images; Van Dyck is heavy, Rubens is oily, Tintoretto is yellow' —and, we might add, Titian is too golden— 'Velazquez alone gives us in its plenitude the illusion of life.'

The great French critic does not overstate the truth.

CHAPTER VII

THE SECOND VISIT TO ITALY—PORTRAITS PAINTED IN ROME

THE year 1649 finds Velazquez again in Italy.

The question of establishing a Royal Academy of Fine Art at Madrid, suggested first in the reign of Philip III., had been reopened; this, and the desire to procure works of art for the new Alcázar, of which, as we have mentioned already, Velazquez was the inspector, offered an opportunity our painter had long desired; and he begged from Philip IV. the permission and the means to revisit Italy in order to procure the works of art necessary for the realisation of these plans. 'I will bring you back paintings by Titian, Paolo Veronese, Bassano, Raphael, Parmigianino, and the like,' was his promise when Philip sanctioned his departure. The usual disorder and poverty of the treasury caused a delay. The royal injunction to the Bureo to pay Velazquez the sums which were owing to him, in order, as the King added,

that 'he might supply his wants,' though dated May 18, 1648, was not put into execution until October 6. In the next month Velazquez left Madrid; and as the war was still raging in Catalonia, and an epidemic of the plague was rife in Alicante, in Valencia, and in Seville, he embarked at Malaga, on January 2, 1649, in company with the Embassy, which was on its way to Trent to receive and escort to Spain Philip IV.'s betrothed, his niece, Mariana of Austria.

Five weeks later Velazquez landed at Genoa; he then travelled by way of Milan and Padua to Venice, which city he reached on the 21st day of April.

This was hardly an auspicious season for Velazquez, or any Spaniard, to visit Italy; still less was the time good for his venture. But again we find his courtesy of manner gaining him a safe conduct, despite the prevalent hostility to the actions of Spain; and moreover, he was enabled to obtain several important pictures,[1] the 'Venus and Adonis' by Veronese, the 'Sea Fight' by Tintoretto, and a finished sketch for the celebrated 'Paradise' of the same master—a harvest of less success than he had anticipated. But there was nothing further to be had; the time was too late;

[1] These pictures are now in the Museo del Prado.

already the Mantuan collection had gone; Venice, the great picture-mart of the world, had awakened to the danger of turning her treasures of art into gold, and an edict had been passed prohibiting, on pain of death, the removal of important pictures.

From Venice Velazquez went to Rome; but necessity caused him to leave almost at once in order to go to Naples to present his letters of credit to the Viceroy, the Count d'Oñate. While in this city he chose a number of marble statues and antique bronzes, and ordered casts to be sent to Spain. He also renewed acquaintance with the painter Ribera.

We find Velazquez again in Rome, just before the celebration of the universal Jubilee; an event that had attracted a number of illustrious visitors, and especially eminent Italian and foreign artists, painters such as Nicolas Poussin and Salvator Rosa, the Bolognese sculptor Alessandro Algardi, and the celebrated fresco decorator Lorenzo Bernini, to whom Velazquez made the proposal that he should go to Spain to paint in the Royal Palaces, an offer which was not accepted. Velazquez would seem to have become acquainted with these artists, and a contemporary painter and writer, Marco Boschini, describes him as 'the

mirror of a distinguished and courteous cavalier.'[1] To the same source we owe the account, referred to already, of the conversation Velazquez had with Salvator Rosa, in which he expressed his dislike to Raphael, and gave his often-quoted opinion, 'It is Titian that bears the palm.'

The most important business of this period was the careful purchase of further treasures for Madrid. Velazquez does not seem to have painted at all up to the day when the Pope commissioned him to take his portrait. It was now, doubtless, in order to assure his hand for this important work, that he executed the bust portrait of his servant, Juan de Pareja, a mulatto of Moorish origin, who himself was a painter of some talent.[2] This portrait, which belongs to the Earl of Radnor, was seen for the first time by the English public in the Spanish Exhibition at the Guildhall in 1901.[3] The mulatto is represented in the pose used most frequently by Velazquez in his half-length portraits; the bust turned three-quarters to the right, the head raised, and the dark eyes fixed on the spectator. Pareja wears a green doublet, and a

[1] In the *Carta de la Navigation*, published at Venice in 1660.

[2] Pareja has one picture, 'The Calling of Matthew,' in the Museo del Prado.

[3] A copy of the portrait of Pareja, belonging to the Earl of Carlisle, was shown in the same exhibition.

cape is thrown over the left shoulder and held by the right hand. The key of colour is a deep olive; only the face is of a copper colour, and stands out in clear relief above the broad white collar, edged with scallops of lace. The background is a light greenish grey. It is by its spontaneity, its qualities of emphasis and vitality—in fine, the spirit with which it seems to be dashed off, that this portrait impresses us.

Velazquez showed his work, along with other important pictures, in the cloister of the Pantheon, on the occasion of the feast of St. Joseph; and after a universal admiration, as we learn from a contemporary writer,[1] in the opinion of the artists of various nationalities, 'all the other work seemed painting, this alone truth.' Velazquez was at once elected a member of the Roman Academy.

The next work was the portrait of Giovanni Battista Pamphili, Pope Innocent X. And first it would seem, that Velazquez executed the superb sketch made in preparation for it, which now is in the Hermitage Gallery. Its vigour, and the faithfulness of detail in the coarse plain head, with the intense eyes—probably the only part of the sketch that was painted by Velazquez

[1] The painter Andreas Schmidt.

—shows that it must have been executed direct from the living model.

The Dorian portrait is known more widely than any work of Velazquez, due in part to its place of honour in Rome, as well as to its admirable qualities. Many have learned first to know Velazquez through this portrait. It has been written about, described, analysed, praised, and copied; and there seems nothing further to be said. Reynolds's verdict really sums up the matter: 'It is the finest piece of portrait-painting in Rome.' We see, or rather we are made to feel, more of the sitter than his face so expressive in its magnificent ugliness. The cap and hood are red, and the same colour covers the chair in which the model sits, and forms the curtain which is the background. The collar, sleeve, and alb are of white. And this rich harmony of whites and red is pitted against a red face, almost purple, which betrays the character of the man. The scrutinising gaze looks out from the picture with an irresistible fascination, as if from beneath the burden of a too strong personality, and whether we are attracted or repelled, we cannot remain indifferent. The head is one of the most vitally living which Velazquez modelled. No painter, the present writer thinks,

was more fortunate in his sitters than Velazquez;[1] and he never failed to reach his opportunities; his likenesses keep for ever the character which their originals showed for a day.

'Troppo vero' was the comment of Innocent X. when he saw this terrible resemblance. Velazquez, it is said, refused payment for the work, alleging that his master, the King of Spain, rewarded him sufficiently with his own hand. The Pope thereupon sent the proud Spaniard a gold chain and a medallion with his likeness upon it.[2]

These three portraits, which were painted in Rome in 1650, may be said to stand between the second and the third manner of Velazquez. They are related only to a small group of his works, that is to such portraits as the 'Lady with a Fan,' and the study made in preparation for it, the 'Lady in a Mantilla,' the 'Fraga portrait of Philip IV.,' the two renderings of Don Baltasar Carlos in the Riding School, and the 'Pulido Pareja' of the National Gallery; as well as to 'The Spinners,' the great work which has

[1] See pages 49-51.

[2] There are several important copies and imitations of the portrait of Innocent X.: one of these at Apsley House is considered genuine by many critics. Justi praises the portrait very much. Señor de Beruete thinks that its authenticity is doubtful.

many points of contact with these portraits, and which, though finished at a later date, may well have been first taken in hand, as Mr. Ricketts suggests, before the Italian visit. In these works we note greater use of glaze, and a loaded pigment of more variety and contrast. We find Velazquez a still closer student of values, more experimental in his touch, more occupied with effects of light, more daring in his colour. The dryness and hardness in his early work, which have grown less and less as his powers increased through his second period, have now vanished. He began to paint in his final manner, the pigment very liquid and flowing, rarely softening away the stroke of the brush, but using it with a directness and firmness that gives a quality of its own to his work. The outlines, which in the pictures painted before the second journey to Italy are already less defined, are brought to a further softness in the portrait of Innocent X.; the colour, too, is more powerful. In no picture do we note a more masterful control of his medium; the opportunity has stimulated Velazquez to greater experiment, greater daring. The searching and synthetic qualities of the work cause the model to appear as if of flesh and blood. He exists. And so fully is this true

that we feel we are made acquainted with some one—drawn by Velazquez into the secret of the magnificent, sullen-looking man.

Velazquez passed the better part of the next year in Rome. Of any further personal work that he executed there are few facts to be reported. Giuseppe Martinez, a painter and writer contemporary with Velazquez, speaks of a portrait of Olympia Maldachini, the sister-in-law of Innocent X.; and Palomino, always exuberant, adds to the list of portraits executed in Rome by the Spanish master the names of Cardinal Pamphili,[1] the Abate Hippolyte and Camillo Massimi, Chamberlains of the Pope, the Majordomo, the Pope's barber and others. We know nothing of the fate of these pictures. Velazquez was still occupied acquiring sculptures and casts, as well as pictures, when these could be bought from the religious institutions or from families whose fortunes had decayed. For this object he associated himself with the Bolognese painters Metelli and Colonna, who were regarded as innovators in the art of fresco-painting, and persuaded them to go to Spain in order to undertake the

[1] The portrait of Cardinal Pamphili in the Spanish Society of America (see page 105) would seem by its style to have been painted before the visit to Italy. Probably the mistake is Palomino's.

decoration of the Alcazar and the palace of the Buen Retiro.[1]

Velazquez does not seem to have been in haste to return to Madrid; only the urgent solicitations of Philip IV., transmitted to him by the hand of the royal Secretary, Don Fernando Ruiz de Contreras, compelled his departure. He embarked at Genoa, June 1651, and after a stormy passage landed at Barcelona in the same month. He had planned to return by way of France in order to visit Paris, and had even had his passport *visé* to this end; but the intention was sacrificed to the impatience of the King. Letters of Philip IV. upon this subject are noticed in the minutes kept at Simancas, while the originals—six in number—are in the archives of the Osuna and of the Infantado families; and it will not do to overlook these curious documents, which give us very real hints of the character of Velazquez. In the first letter, dated February 17, 1650, the King expresses his opinion of his painter to the ambassador, the Duke del Infantado: 'As you know his (Velazquez') phlegmatic disposition, order him not to prolong his stay any longer'; and further on in the same letter: 'Knowing his

[1] Unfortunately the fresco paintings of these artists, like so many other Spanish treasures of art, were destroyed in the fire of 1734.

character as I do, I have told Velazquez not to come home by land, this would delay his arrival.' He writes with even greater insistence in another letter dated June 22 of the same year, commanding his return, and adds: 'If he has not started already, which I doubt, it would be well if you pressed him not to put off his departure for a minute.' [1]

Yet Velazquez waited for a whole year!

When we remember the almost almighty authority that the Spanish monarch exercised over his subjects, and that Velazquez was no freer than any of his servants, the surprise comes with greater emphasis. In this delay we have a yet greater proof of the calm of his Spanish temperament.

[1] The extracts from these letters are quoted from Señor de Beruete's *Velazquez*.

VIII

PORTRAITS OF THE COURT DWARFS AND BUFFOONS—THE PORTRAITS OF ÆSOP AND MENIPPUS

We spoke in the first chapter of the aim of Velazquez 'to hold fast in form and colour the objects he saw, in the exact light which surrounded them.' Even from the first he knew how to find that which was near to him. We recall the *bodegones*, the early sacred pictures; no subject was too humble for him; he regarded nothing as below or unworthy of his genius. Always a sincere and patient student of nature, it may well be that he remained unconscious of his own profound originality. His answer to the King, given in the first years of his residence at the Palace, comes again to our memory to prove this. Told the criticism of the Court painters, and that they held his art in contempt on account of the common character of its subjects, he remarked with instinctive quietness, 'These gentlemen do me honour. I myself know of no one able to paint a satisfactory head.' And this inherent

faculty of being able to draw from his immediate surroundings—the things nearest to his hand—all the constituents of his work, went on developing in Velazquez. Always his imagination was nourished by his surroundings; indeed, we recognise in this last period an even increasing wish to concentrate his attention on the subjects at hand. Every picture that he painted may be said to have been an experiment, but in each case the problem was the same—to attain a more complete representation of nature; and, as his powers strengthened, especially after the second visit to Italy, he had recourse less and less to any devices employed in the fabrication of pictures; he used swifter and simpler methods, with an economy of pigment, to gain this end; and he evolved, slowly and quite naturally, his third impressionistic manner.

The Court of Madrid, with the strong Spanish taste for the grotesque, followed to excess the extravagant fashion of the day, and had in its retinue a great band of buffoons and dwarfs and monstrosities—some insane people, others revolting cretins. They figure under their picturesque nicknames in the official documents: Calabazas, Soplillo, El Primo, Pablillos of Valladolid, Velasquillo, Don Antonio el Ingles, Christopher the

Blind, Panela, Baptist of the Eschequer, Sebastian de Morra, Mari Barbola, and Pertusato—such were a few among this strange troop. Velazquez ranked at the Court with these hydrócephalous beings; like them he was expected to amuse the King, for the gloom of the Spanish Court of necessity called for relief. And, living in their midst, it is exactly what we should expect that he gives us a series of their portraits—all masterpieces in which he reveals the most original side of his genius for observation. They show such a true observation, that these portraits, which might well, as one critic has said, 'serve as illustrations to a medical treatise,' arouse in us only a sense of admiration. We forget to feel surprise at these physically and morally degenerate types, we are unconscious of disgust, we have no desire to reflect on their evils and sorrows, it is sufficient that Velazquez makes us acquainted with them. In their presence the meaning of the profound and striking remark of Flaubert is perfectly understood: 'Human beings should be to the artist as mastodons and crocodiles to be studied; the object of art is to portray, to describe; to examine, to appraise, never.'

From the first Velazquez seems to have followed his Court companions with watchful curiosity,

and, at times when no royal sitter offered, he called them into his studio, took his brush, and to what he saw gave life.

The earliest of these portraits, 'The Geographer' (Plate XXI.), of the Rouen Museum,[1] dates back to the first years of his residence in Madrid; although the spirited head must have been repainted later, it would seem from the Court buffoon, Pablillos of Valladolid. Certainly this figure—a jester pointing to a terrestrial globe—recalls in bearing and expression Pablillos, whose portrait is in the Prado, as indeed are all the pictures of the series except 'The Geographer.' Pablillos, in the Prado portrait, is represented life-size (Plate XI.), the figure standing against a perfectly plain background of light grey, broken only by the shadow thrown by the outstretched legs. He wears a black dress and a plain collarette and white cuffs; a cloak is wrapped around his body and held in his left hand. This portrait shows more movement than any portrait by Velazquez. The figure seems in the act of stepping forward; the animated face, the extended right hand that seems to say so much, have gained the portrait the name of 'The Comedian.' Can you not

[1] See page 42.

hear him declaiming? Velazquez' distinguishing quality is his certainty; he is so perfectly true in giving the natural appearance of his model. The portrait has the qualities that belong to the period between the two Italian journeys; where we have found Velazquez more experimental, more varied in his treatment of his sitters, more absorbed in the evoking of some special effect, less spontaneously himself.

The third picture in the series belongs to this same period.

In 1644 Velazquez painted, at Fraga,[1] the portrait of Don Luis de Acedo or Hacedo, Philip IV.'s dwarf, El Primo (Plate LXXVII.); and from this unpromising model he has achieved a triumph. The pygmy, dressed in a Court suit of black velvet, sits upon the ground; his great hat, worn far back and on one side, serves as a background from which the fine head stands out. The face is thoughtful, as is fitting in a dwarf who is a student. On his left knee, hiding completely the too-small leg, rests a great volume, one page of which he is in the act of turning over; on the ground beside him are two books and an open notebook, on which stands an ink-horn and a pen. And these accessories are wonderful pieces

[1] See page 102.

of realistic painting. The background, now blackened with age, represents one of those scenes of the Sierra Guadarrama used so often in the portraits of these years. The evidence of the painting points, however, to an earlier background, probably an interior; and this gives yet another instance of the revision and rehandling that Velazquez so often exercised.

The execution of this wonderful portrait places it with the masterpieces of the second period. Then, underlying its searching and synthetic qualities, is the emotion it evokes. The effect is helped by the pathological element of the subject; there is something fascinating in the union of intellectual power with this exhausted and misshapen body. Velazquez alone had the gift to give the truth of his model; he knew nothing of the common conception of the artist that consists in transfiguring actuality into beauty. Had he made El Primo beautiful he had uttered the stupidest of lies. The portrait is far more than beautiful—it holds the emotion of a man's destiny and of his acceptance of that destiny. It utters the ugliness as simply as a different portrait—'The Lady with a Fan' at Hertford House, for instance—states the beauty of its model. And the mastery of the craftsmanship,

whereby Velazquez so quietly utters the truth, compels our acceptance.

These remarks apply, too, to three other portraits of dwarfs—numbered 1096, 1098, 1099 in the Prado Gallery—which, with all the remaining pictures in the series, as we know from their powerful and broad execution, carry us beyond the second visit to Italy, having been painted in the last years of the master's life, when, his craftsmanship even more perfect, he executed his most surprising works. In the first portrait (Plate LXXVIII.), said to be a likeness of the Court dwarf Don Sebastian de Morra, Velazquez reached, the present writer thinks, the highest point in his rendering of the drama and emotion of ugliness. This monstrosity sits on the ground facing the spectator; the soles of his feet are stretched right forward, while his clenched fists rest upon his thighs. No effort is made to conceal the misshapen limbs, yet the position is perfectly natural, and because natural, beautiful. The mighty deformed head stares with the great eyes. His costume is gay—a doublet and trunk-hose of rich green are partly covered by a red, gold-embroidered cloak, and relieved by a wide collar and cuffs of lace. The background has been made dark by old restorations. But it seems hopeless

to describe the portrait: it is disquieting and haunts one as a human presence. The present writer was in Madrid with a painter who had come to the Prado to copy for an English journal a picture by Velazquez. We visited the Gallery together. Never shall I forget the profound effect produced upon my companion by this portrait. It was the Sebastian de Morra that was chosen; this was the picture copied to take back to England.

The two other portraits are companion pictures, and they represent the young idiot dwarfs El Niño de Vallecas and El Bobo de Coria (Plates LXXXIII., LXXXIV.). The Child of Vallecas[1] is dressed in a loose woollen coat of green, worn over a vest of yellow flannel, and stockings of green cloth, one of which has come down and shows his bare leg. He sits upon the ground, leaning heavily against a high rock, part of the hilly landscape. His head is thrown back, the empty eyes are nearly closed, and his nerveless hands clasp an indistinct object in which he shows no interest. The Idiot of Coria[2] has more life; but it is meaningless, over-excited life. He crouches

[1] Vallecas is a small mountainous village four miles south-east of Madrid, situated in a deep valley; these are the usual physical features of districts where cretinism is common.

[2] We do not know how these idiots gained their nicknames:

upon the ground, between two gourds; his left knee rests on his cloak, which lies upon the ground; his right knee is raised, and on it are his hands, clasped, it would seem, in glee, perhaps because his portrait was being painted. The expressionless grinning face is stretched forward to the spectator. He is dressed entirely in green, and wears a scalloped lace collar and cuffs. These three portraits, from their powerful and broad manner of painting, belong to the third period of Velazquez; probably they were painted soon after his return from the second visit to Italy—that is, in 1652.

The incomparable portrait of Don Antonio el Ingles (Plate LXXXIX.) was painted later; and this work, as well as the unfinished Don Juan of Austria (Plate XCI.), may be classed as contemporary with the 'Infanta in a pink frock,' in their vivacious touch that is all 'touch and go.' In both portraits the execution is very simple, a coat of liquid paint, with the smallest use of impasto on the head and hands, and worked with such suppleness and delicacy that the first picture has the appearance of a sketch, while the

Cruzada Villaamil suggests that El Bobo de Coria may be the buffoon Calabazas (Calabash), as he is seated between two of these fruits.

second might well be a water-colour drawing rather than a finished picture in oils. The utmost effect is produced with the most rapid handling. The dandy dwarf, nicknamed, we know not why, Antonio el Ingles, is the most favoured of the King's buffoons, as we see from the elegance of his chestnut-coloured costume embroidered with gold, fit for a lord, and from the large hat covered with plumes which he holds in his right hand; and we know besides that one Tomas Pinto was attached to his person as tutor. He stands by the side of a splendid black-and-white hound which he holds by the collar (Plate XC.). The dog, great in its strength, forms an almost comical contrast with the diminutive figure so bedizened with finery; it is painted with the same touch of life that Velazquez gave always to his portraits, and which makes his animals as living as they. There is an old copy of this portrait in the Berlin Gallery: it is attributed to the master, probably it is the work of Mazo.

The portrait of the buffoon Don Juan de Austria—again we are ignorant of the reason for the bestowal of this title[1]—is treated with

[1] Don Juan of Austria, a natural son of Charles V., was the famous hero of Lepanto. A bastard son of Philip IV. and the Madrid actress 'La Calderona' bore the same name.

greater gravity; it is more decorative in its design, and because of this it seems to take us back to the earlier equestrian portraits and to the other pictures painted in the middle period, when Velazquez was more occupied with the outer aspect of his sitters; but the painting, with its exquisite spontaneity and freedom, belongs to a later mood, and the portrait takes rank with the painter's last works. The jester appears a little over fifty years old; he stands leaning on a staff which gives support to his feeble legs. His face is wistful; it is the face of a man who has suffered. He is surrounded with arms and cannon balls, and in the background, seen through an open window, is a ship in flames, to take the mind of the spectator back to the sea-fight of Lepanto. And the humorist, who represents the Spanish hero, wears a fittingly rich dress, doublet, cape, and plumed hat are of black velvet, while the linings of the mantle, trunk-hose, and stockings are of different shades of pink, and there are touches in deeper tints of the same colour in the band of the hat, in the rosettes on the black shoes, and in the long silk tassel which decorates the stick. It is almost impossible to find words to convey the beauty gained by this delicate harmony of blacks and

rose-pinks. There is no other picture of the series that gives us more surely the special qualities that belong to this final period; the power of sacrifice, the sensitiveness, the inimitable tact. And the effect is gained by means that are so perfectly simple. We understand now the statement we made at the first, that Velazquez is in a large measure great by reason of what he learned to leave out.

The last portrait of the series has to be mentioned; it represents the buffoon Pernia, known as Barbarossa (Plate LXXVI.), who appears in the costume of a Moorish corsair, but wears a fool's cap. But this unfinished picture, by its inferior workmanship which just misses the genius that belongs to Velazquez, may not have been his work; it may have been painted by some pupil, perhaps in his studio, as a companion to the Don Juan of Austria, with which picture its dimensions exactly correspond.

Then we come to the portraits of the so-called philosophers, Menippus and Æsop (Plates LXXXV., LXXXVI., LXXXVII., LXXXVIII.), which must be classed with the dwarfs and buffoons. Who are these portraits? They are now known so well through reproductions, and so much has been written in their praise, that nothing remains

to be added either in description or by way of eulogy, but that they justify the reputation they have gained. Certainly they are among the best of the portraits painted in the third manner of Velazquez. Mr. R. A. M. Stevenson's verdict, that by his treatment of such pictures—he adds several works of this period—'Velazquez amply demonstrates the amazing finesse of his eye,' sums up the truth.

Again it is the sense of real life that strikes us. Ease of statement—a facility wrested from practice—has become a habit with Velazquez. We forget the supreme craftsmanship—for instance, the large soft brushing, great splashes almost, that gives such spontaneity with firmness to Menippus, and the splendid passages of colour in the different blacks of his cloak, or the cleverly handled impasto of paint on the superbly modelled head of Æsop—so skilfully is it all accomplished.

The names Æsop and Menippus are written in large characters on the upper right-hand side of the tall canvases. The present writer would suggest that they were not written by Velazquez. He painted the men, the women, the dogs or horses that were around him without further interest; it was not his work to find names for

his pictures. These two sitters were of the company of beggars that swarm in every city in Spain. Velazquez gave them life; some ingenious wit has looked at the pictures and found titles for them.

These two portraits, with the Montañes, some of the dwarfs, and a few other late works noticed already, point to greater decision. We note, too, more perfect unity expressed in a more realised use of space; that is to say, the interest of the figures themselves is not greater than the interest of the wonderful painting of the air in which they stand. In fine—once more we quote Mr. Stevenson—Velazquez now 'utilises the expression of space as well as the expression of form to give character to his picture.' And this 'illusion of atmosphere' is the final characteristic of the third manner of Velazquez. Imperceptibly—and probably unconsciously to himself—his growth was a development of his nature, he attained the truth of sight which, from the first, was his goal.

IX

THE LAST YEARS, 1651 - 1660 — PORTRAITS OF QUEEN MARIANA OF AUSTRIA — PORTRAITS OF THE OFFSPRING OF THE NEW ROYAL MARRIAGE: THE INFANTA MARGARITA, AT VIENNA, PARIS, FRANKFORT, AND MADRID; THE INFANTE DON PHILIP PROSPER AT VIENNA—THE TWO LAST PORTRAITS OF PHILIP IV., AT MADRID AND IN THE NATIONAL GALLERY, LONDON—MYTHOLOGICAL PICTURES PAINTED FOR THE TORRE DE LA PARADA, AND FOR THE 'ROOM OF MIRRORS' IN THE ALCAZAR.

TOWARDS the end of his career, after his return from Italy, we find Velazquez more than ever a painter; at the same time he served the King, with the increasing burdens of his post as Aposentador Mayor, to which office he was

appointed at the beginning of the year 1652. Señor de Beruete, who writes much to explode the legend of Philip IV.'s virtue as an art patron,[1] deplores exceedingly this added responsibility of royal service. He asks: 'How many wonderful works might not Velazquez have executed, if he had not been bound by these prosaic functions?' He speaks of his being 'almost entirely deprived of the repose and leisure necessary to artistic work'; and insists on the 'inexplicable folly of Philip IV.'

And yet these are the years in which Velazquez painted 'Las Hilanderas' and 'Las Meninas,' the years in which he executed the most exquisite of his official portraits—those of Philip, old, of Mariana of Austria, and of their fair, frail children—and besides to these years belong many of the dwarfs and buffoons, the Æsop and Menippus, three great mythological pictures, and two religious pictures—one, 'The Anchorites,' a masterpiece. Now, it is absurd to deplore any arrangement in the life of Velazquez which gave such results. Possibly had he been freed from his Court duties he would have executed a larger number of pictures, but in the record of masterpieces it is not numbers that count. After

[1] *Velazquez*, pp. 99-101.

all, Velazquez painted this Court life so perfectly because it was his life. This new post of Grand Marshal was well paid, with a salary which amounted to more than £400 a year, and at last Velazquez was freed from the embarrassment of payments continually deferred. The Aposentador had besides the right of lodging in the Alcazar.[1] Henceforth Velazquez lived completely the life of the Court. We find him more certainly the King's friend, and 'Las Meninas,' still known popularly as 'La Famille,' is the magnificent record of the intimate position of his life in these later days. Again it may be pointed out that his duties, which were to supervise every detail pertaining to the interior management of the royal residences, must have led him to visit, among other places, the Royal Tapestry Manufactory of Santa Barbara. And of this 'Las Hilanderas' is a second superb record. Both this picture and 'Las Meninas' were not painted in a studio, but on the spot and in the exact light which Velazquez saw flood the scenes. Remembering these things, and the special temperament of Velazquez, the present writer would recall a

[1] Up to this time Velazquez had lived in the street of the Concepcion Gerónima, in the block of houses of Hita (see Beruete, p. 101): he removed now to the Treasure House, an annexe to the left wing of the Alcazar.

statement made in an early chapter of this book[1] on this same question: 'We come to this, then, that in this wholly Spanish and ceremonious existence, where life was passed as a stately pageant, and the bull-fight was enjoyed always even when ruin waited at the gate, Velazquez found, as we certainly believe, the exact environment needed to develop to the full the qualities that were his.' It is useless to make arbitrary assertions, but had Velazquez not been chosen by Philip as his Aposentador Mayor, it seems probable that 'Las Meninas' and 'Las Hilanderas' would not have been painted. For under no circumstances, and on no subject, does Velazquez ever reveal to us more than his sight revealed to him.

During his career Velazquez saw many changes in the Spanish Court, and of each his unerring brush has left a record. The Queen, Isabella of Bourbon, a French exile in Spain, and her bright son Don Baltasar Carlos, were dead. The Cortes had demanded an heir for Spain, and a new child-queen, Mariana of Austria, had come in 1651 to Spain, during the absence of Velazquez in Italy. It was his first duty on his return to paint her portrait.[2] This picture, without doubt,

[1] See page 51.

[2] Philip, impatient at his favourite painter's delay, had a first

is the half-length now in the Vienna Gallery (Plate CI.);[1] while the bust-portrait in the Louvre (Plate CII.) would seem to be the preliminary study made direct from the model before painting the larger picture, according to the method employed more than once by Velazquez. The Queen, now sixteen years old, is represented full-face, and we note the weak, insignificant features, with the characteristic Austrian mouth. She wears an extravagant head-dress, which is a cascade of false curls, jewels, feathers, and bows; and in the Vienna half-length—in which a great part of the figure is painted—we see besides the fantastic dress, with its voluminous crinoline and tightly fitting corsage, like a bell with a thin handle. And this absurd toilet, which the then

portrait of the new Queen painted by del Mazo: this portrait, which unfortunately has disappeared, is praised highly by Palomino, who describes it as a marvel of the brush.

[1] There are two further portraits of Mariana in the Vienna Gallery. One (Plate C.) is an exact replica, except that a rosette on the left shoulder is absent; but, what is of far more matter, it is cold and weak in tone, and for this reason cannot be accepted as an original work. The second portrait (Plate XCVIII.) is an imitation of the manner of Velazquez, which Señor de Beruete thinks has been painted by Fray Juan Rizi. Señor de Beruete mentions an original small bust-portrait of Mariana in her youth, which has been exhibited twice in Paris by its owner, M. Ledieu, and which in 1899 was sold to America. An illustration of this portrait is given (Plate CIII.), where it is erroneously said to be in the Bourbon Palace.

Spanish fashion dictated, and which we find in all the portraits of the Court ladies of this period, Velazquez treats with the exact knowledge of a superintendent of the royal wardrobes. However much these distortions hid the natural lines of the body, his aim was still to paint them all with the greatest possible accuracy. They were there, one outward sign of this highly aristocratic Court life; any deviation, any omission, would have been an offence against the regulations of Court ceremony, and to him would have seemed bad taste. And to this severe conformity we owe in large measure the effect of these official portraits; their distinction is so perfect because they are so true.

A few years later Velazquez painted the two full-length portraits of Mariana in the Museo del Prado (Plates XCIV. and XCV.). The first of these pictures, No. 1078 in the Prado catalogue, is an almost exact replica of the second, No. 1079;[1] there is, however, much less spontaneity and less animation in the former portrait, which would yet seem to have been the work of Velazquez, though the present writer would hazard the suggestion that parts of the picture, for instance the

[1] A mistake has been made in writing the titles on the Plates. No. XCV. is this original portrait of which No. XCIV. is the replica.

curtain and the chair on which the Queen's hand rests, were painted, or at least retouched, by some pupil, probably Mazo. The pose is the same as in the portrait at Vienna; and the extravagant attire is almost identical. Mariana wears a black gown, the skirt of great size, and ornamented with wide bands of silver trimming; the hair is dressed with even greater magnificence, and in her left hand she holds one of the then fashionable enormous lace handkerchiefs, which were known as *lienzos*. The harmonies of the original portrait are exceedingly delicate, and its execution is superb. It recalls certain of Titian's pictures in its refined and delicate scale of tones, and, like all the portraits of this late period, it is a masterpiece. This is the last known portrait of Queen Mariana[1] by Velazquez; for the portrait in the Prado of 'The Queen at Prayer' (Plate XCVI.), with its companion picture 'Philip IV. at Prayer' (Plate XCVII.), which were both painted for the Escorial, though attributed to Velazquez in the catalogue of the Prado Museum, are, from

[1] In a half-length portrait of Queen Mariana which was exhibited in Manchester, and which has passed from the Hugh Baillie collection into the possession of H. B. Brabazon, Esq. (Plate XCIX.), the likeness is taken from the portraits of Queen Mariana just described. Señor de Beruete makes no mention of this picture. There are in the Prado later portraits of this Queen by Mazo, by Carreño, and one attributed to Claudio Coello.

their inferior painting, old copies, or more probably imitations, founded on lost originals.

A few years more and there were children's portraits to paint in the Palace. In 1651 was born the Infanta Margarita, the first child of Mariana of Austria and Philip IV., and in 1657 Philip Prosper was born. And these bewitching children—'a little angel,' Grammont called the Princess Margarita, 'as sprightly and pretty as possible'—gave Velazquez the opportunity of some of his greatest triumphs. Waiting, as was his practice, upon the inspiration of his sitters, some added magic seems to have fallen upon him in painting these children of such fragile fairness, with their ash-grey hair and pale blue eyes, in whose over-refined lives the hope of Spain was centred, and whose faces yet tell us so plainly that they are the last of a race that was dying. Assuredly the grace of frail young childhood has never been set down with the same beauty of statement as in these portraits of flowerlike delicacy, in Vienna, in the Louvre, and in Madrid.

The first portrait, and also the most beautiful, of the Infanta Margarita, is the one in the Vienna Gallery (Plate CXIX.),[1] in which she appears to be

[1] There is a good copy of this picture in the Munich Gallery (Plate CXX.); probably it is the work of Mazo.

three years old. The winsome figure stands in the tiny pomp of royal childhood, wearing an elaborate toilet of pink and silver. In her left hand she carries a diminutive fan, while her right hand rests on a table on which is a glass with flowers, and the table is covered with a blue-green cloth of a lighter tone than the curtain which is the background. On the floor is a carpet of blue floral pattern. Here she stands, herself fresh as the flowers—roses and lilies, exquisitely painted—in the crystal vase. It is one of the most radiant portraits in existence. Every beautiful quality of Velazquez—colour, line, mass, arrangement, his sensitiveness, his restraint—all have united in its making. Yes, it has an exquisite life that words are hopeless to explain.

The picture hangs in Cabinet No. 6 of the Imperial Museum, and near to it is its companion portrait, the Infante Don Philip Prosper (Plate CXXI.); very different—'a flower that is fading and a flower that is blossoming,'[1] one writer has called these portraits. The 'Infante Prosper' is touched with the wonder of a life that is predestined for death. He stands in the same attitude as his sister, his right hand rests on a chair in which lies a small white dog, that Palomino tells us

[1] Mr. Lewis Hind, in *Days with Velazquez.*

belonged to Velazquez; his little left hand hangs down and plays with one of three toys suspended from his waist. He, too, wears an elaborate dress of rose and silver, but it is almost covered by an ample white pinafore. The painting is masterly. The exquisite delicacy of the fair head against the reds of the full curtain of the background; the refined values of the different whites of the pinafore and of the dog, which forms the highest light in the picture; the contrast between this lively animal and the physical weakness of the Prince of such small vitality, who stands so still,—these are the elements which go to compose one of the most perfect portraits painted by Velazquez. It is the only portrait of this ill-starred Prince, for he survived its execution only for two years.

Velazquez painted several portraits of the Infanta Margarita, and it is she who forms the centre of interest in the incomparable court-scene of 'Las Meninas.' The next portrait in chronological order after the one in Vienna is the half-length in the Salon Carré of the Louvre (Plate CXVIII.). The Infanta, who now appears to be four years old, wears a white dress embroidered with black. The background is a green-grey, and on the upper part of the canvas is inscribed:

L'INFANTE MARGVERITE.

Again it seems hopeless to explain the portrait—the delicacy of the likeness, the wonderful quality of the light-hovering brush in the painting—and it is well that the picture is too widely known to need a description. How many painters and others date their first enthusiasm for Velazquez from this picture! Again there is nothing to say except that it is a perfect Velazquez.

And this can be said, too, of the later portraits of the Princess, one at Vienna, the other, an almost exact replica, in the Staedel Institute of Frankfort, which, though damaged and without quite the freshness of the Vienna portrait, is an authentic work.[1] The Infanta is older, about six years of age, her hair, which is curled, is longer, her face is fuller. She wears the same dress as in 'Las Meninas,' a costume of greyish-white with black trimmings at the neck and on the sleeves. The simplicity of this exquisite key of colour stands out against a dark background; and there are touches of rose, which are just suggestions, on the curtain and on the ribbon worn on the beautiful pale hair. Unfortunately the head in this portrait is damaged, and the picture has been further injured with repaintings.

[1] This is the opinion of Señor de Beruete; the present writer has not seen the picture.

There are two more portraits of Princess Margarita at Vienna; one, in a red dress (Plate CXV.), is a good and almost exact copy of the Prado picture, now to be described. The Vienna portrait is a half-length, and the jewel worn on the corsage is the three-headed Eagle of the House of Austria, not, as in the original picture, a jewel of fanciful design. The other portrait, in which the Princess wears a green dress[1] with silver ornaments, though attributed to Velazquez, is a copy; it suggests the workmanship of Mazo.

We have come to the wonderful costume-portrait (No. 1084 in the catalogue of the Prado; Plate CXIV.) known as the 'Infanta in Red,' which for long was held to be the portrait of the Princess Margarita's half-sister, the Infanta Maria Teresa.[2] The figure stands directly facing the light. She wears the extraordinary balloon costume of fashion; its colours a wonder of silver and rose-

[1] A mistake has been made in writing the title on the illustration, where the dress is stated to be red.

[2] Professor Justi was the first to point out that this splendid portrait was not that of the Infanta Maria Teresa, but of the younger Infanta Margarita. He supposes that the head was repainted by another artist after the death of Velazquez, probably in 1664, when the marriage of the Infanta Margarita with the Emperor Leopold was arranged. Certainly the features seem to be those of the Infanta Margarita, while they bear no resemblance

pinks shading to scarlet, with touches of lilac in the ribbons which decorate the tulle sleeves. In one hand she holds a rose, in the other a great lace handkerchief; the background is a red curtain which droops in heavy folds. Such is the description of the portrait, but it does little to convey its charm—the ease of its pattern, the loose, broad execution that yet has such precision and completeness, the aerial quality of the shadow behind the figure, the vivacity of touch in the shimmering dress, with the passages of incomparable execution in the bows of ribbon, in the silver ornaments, and in the jewels which decorate the corsage. And the colour! 'Group a few carnations and roses in a bowl of silver, and you get a hint of the colour,' writes Mr. Charles Ricketts, and this sums up well the suggestions which its sparkling harmonies evoke. The picture hangs on the left wall of the Sala Velazquez, almost facing the equestrian Don Baltasar Carlos; both portraits are a challenge and an

to the Infanta Maria Teresa, afterwards Queen of France, of whom there are several portraits extant. Of one fact there is no doubt—the picture belongs to the third manner of Velazquez. Then, as Señor de Beruete points out, 'the proportion of the figure and the chair by its side proves that the body was originally surmounted by a younger head.' And he states further 'that the repainted parts of the head, hair, and hands betray the style of Mazo.'

answer to all who have questioned the strength of Velazquez as a colourist.

As well as these portraits of Queen Mariana and her children, Velazquez painted, at about the same time, two new portraits of Philip IV. They are the bust portraits, of which one is in the Prado Museum (Plate CXXVI.), the other in the National Gallery of London (Plate CXXVII.).

In the Prado portrait the King is dressed in a doublet of black silk with a plain linen collarette; the background is a luminous grey. He is a few years older in the second portrait. Contrast these portraits with the early portraits painted in the first years at Madrid (Plates VIII., IX.), or with the great portraits of the second period (Plates XLII., LIV.). In London two portraits face each other: Philip, young, in his prime (Plate LXII.), and dressed in a rich costume aglow with silver embroidery, and the Philip, old, in quiet black just touched with gold, and the insignia of the Golden Fleece around the neck. The older face is firmer and fuller, the eyes are sadder and much duller, the characteristic jaw is more pronounced, but the upturned moustaches and the hair, worn long according to the fashion just introduced, are unsilvered, and of the same fair colour. One feels that in these two last portraits of the King

—and especially in the one at Madrid, which is the finer, for there are signs of haste in the London picture, splendid as it is—Velazquez has told us almost too intimately the secrets of the years. There never was a deadlier satirist than Velazquez, for he tells us the truth about a King and a Court to whom the truth was deadly. Exactly what he saw he paints, and these portraits, which have no signs of official records, but were pictures painted for the family of which he was a member, and intended probably as presents for the new girl-Queen, he does not idealise. We see a man doomed to failure as a King.

Like all the works of this late period, these portraits give the illusion of atmosphere; the head is shown in a luminous envelope of air. But Velazquez always adopted different methods of execution for different sitters. He had no one style. And it is instructive to compare the treatment in such a portrait as the 'Infanta in Red,' with that employed in these portraits of Philip. The handling in the portrait of the Princess is, we have seen, all 'touch and go'; it sparkles. The portraits of the King, perhaps the most carefully modelled of all Velazquez' heads, are smoother and graver in method; nothing specially arrests the eye, and the paint is woven into a

texture of exquisite fineness, the effect being just heightened by delicate retouchings at the roots of the hair, at the eyes, and on other parts of the face. All this is unfortunately quite unproducible in the illustrations. Velazquez looked at the King in quite a different mood from that in which he painted the young Princess Margarita; it is a mood of deeper meditation. And although the gayer execution in the first picture is more strikingly arresting, these bust portraits of Philip, where there are no accessories and all the interest is centred in the head, have the utmost value of each plane given, and the delicacy of the flesh-tints rendered with the greatest precision. And for this reason they challenge more perfectly the test of absolute truth.[1]

Sometime in this period Velazquez painted a group of mythological pictures, some destined for

[1] There are many repetitions of these bust portraits. The best known are those in the National Gallery, in Vienna (Plate CXXVIII.), in the Louvre (Plate CXXIX.), and the half-length in the Hermitage Gallery (Plate CXXIII.); all are of mediocre merit. There is also a portrait in the Prado (No. 1077) of Philip IV., old, standing in armour (Plate CXXIV). It is poorly executed, weak in drawing, and is certainly not by Velazquez: the head may have been copied from the bust portraits. The portrait (Plate CXXV.), which shows Philip IV. standing, his hat in his left hand, a letter in his right, is by Mazo. Here we see the King older, more broken-down, in the years subsequent to Velazquez' death. There is a repetition of this picture in the collection of Edw. Huth, Esq. (Plate CXXII.).

the further decoration of the Torre de la Parada, others for the Hall of Mirrors in the now-completed Alcazar. Three out of five of these pictures, 'Psyche and Cupid,' 'Apollo and Marsyas,' and 'Venus and Adonis,' were unfortunately destroyed by the great fire in 1734. The two that remain, the 'Mercury and Argus,' which, with the three destroyed pictures, adorned the Hall of Mirrors, and the 'Mars,' which hung between the 'Æsop' and 'Menippus' in the Torre de la Parada, are in the Prado Museum (Plates XCII., XCIII.).

It is usual to underrate these two pictures, for it has been the fashion to say the imagination of Velazquez was not the equal of his eye. But against this may be said that the 'Mercury and Argus' has the same brilliancy of touch and colour that gives such beauty to the 'Don Juan of Austria' and the later 'Anchorites,' the pictures to which it is most nearly allied in workmanship. There are exquisite pieces, like the nude legs of Argus, which are more in the light than the rest of the figure, and the wonderfully transparent grey shadows. And to the present writer the light that vibrates over the canvas gives it a character of pure beauty. We note, too, a clever stage-management in the invention of the picture,

which surprises us when we recall mythological pictures of the first period, 'Los Borrachos' and the 'Forge of Vulcan.' The exaggerated oblong shape of the canvas, due to the place for which it was painted, has obliged Velazquez to dispose his figures almost horizontally with the heads low down. But how skilfully this is done! Argus is lying upon the ground asleep, his head sunk low upon his chest; at his feet Mercury crouches waiting for the moment to strike the blow. Behind, to the left, the profile of the cow Io stands out against the brilliant sky that contrasts with the luminous blackness of the grotto in which the actors in the scene are placed. The humorous touch is present, as before in 'Los Borrachos' and in the 'Vulcan': we see how little Velazquez was held by academic tradition. He shows his northern realistic temperament as strongly now and then. His concern is to tell us what the light showed him; he cares nothing at all for the Greek legend. It is the same in the 'Mars'; the god, though more classic in form and gesture, has the head of a rascally recruiting-sergeant. We might think almost that Velazquez was perpetrating a jest upon us. The great figure, almost nude, sits facing the spectator; the head is covered by a helmet which throws a strong

shadow upon the face, and accentuates its features. A piece of blue drapery is thrown around the god's waist, and a cloak on which he sits covers his right hand. At his feet are a shield, a sword, and other warlike accessories. The picture has been called 'a failure';[1] to the present writer it is a splendid painting of a living body.

The 'Venus with the Mirror'[2] (Plate CXXXVI.), hidden for so long from the world in the possession of a private owner, but since last year in the National Gallery, was painted at the same time

[1] Mr. Lewis Hind in *Days with Velazquez*.

[2] Señor de Beruete has cleared up the origin of this splendid picture (*Velazquez*, pages 109 and 110). It is mentioned first by Antonio Ponz, in his *Viaje de España*, published in 1776, where he states that the picture was in the house of the Duke of Alba. Señor de Madrazo, and other critics, have confused the picture with the 'Psiquis y Cupido,' which was destroyed in the fire of 1734. The subject and measurements of the two pictures are different. The 'Venus with the Mirror' figures in the inventories of the collections of Don Gaspar Mendez de Haro, where the picture is described, and a statement made that it is 'an original of Don Diego Velazquez.' By marriage the picture reverted in 1688 to the House of Alba. In 1802, on the death of the famous Duchess of Alba, when a lawsuit followed on her bequeathing her property to personal friends, the picture was sold by the order of Charles IV. to Don Manuel Godoy; and upon the fall of the Principe de la Pax, in 1808, it passed into the hands of Mr. Wallis, the agent of Mr. Buchanan, the well-known picture-dealer. Mr. Morritt, of Rokeby Hall, bought it on the advice of Sir Thomas Lawrence for £500. Two years ago, in 1905, it was sold to Sir Thomas Agnew, and, by the efforts of the National Art Collections Fund, it was secured for the British nation for the sum of £45,000.

as these two pictures. It is, with the exception of some of the portraits in London, in Vienna, and one in Rome, the most important work of Velazquez outside the Museo del Prado. Velazquez has set himself an interesting problem. Venus, entirely undraped, lying on a couch, turns her back to the spectator. The supple body is interpreted with the utmost truth; there are no details to distract or lessen the effect. The head is turned so as to show only the outline of the cheek, and its reflection in the seventeenth-century Spanish mirror is vague; the feet and hands are in shadow. The little Cupid who holds the mirror seems to melt into the deep red of the curtain, which is the background. The Venus is no more Greek than is the 'Mars' or the 'Argus,' still less is there any hint of the academic painting of the nude female figure. She is a typical Spanish woman, large of hip, with a body full of energy, and strongly modelled limbs that suggest the strange Andalusian dances. With Velazquez realism is free from the wish to astonish or offend. The flesh-painting is the *raison d'être* of the picture. As in all the works of this later period, the eye is charmed by the wonderful light; it plays upon the pliant body and upon the yellow-white draperies beneath. If it were not for this the

'Venus' might be called commonplace. Assuredly the picture lives through the fine qualities of its painting, rather than through the imagination in the subject. The picture is the perfectly natural expression of the temperament of the painter; and in the presence of this splendid female nude, we are specially conscious of his qualities—his clear sight, his deliberation, his tact. And for this reason the work satisfies us; so that we forget quite that its interpretation is neither ample nor imaginative, that it is not a creative picture like the pictures of Titian or of Rubens, as we yield to the freshness, the truth, and the charm of its vision. For, after all, it is personal expression which counts in art.

X

THE LAST YEARS: 1651-1660—'LAS HILANDERAS' AND 'LAS MENINAS'—THE TWO LAST RELIGIOUS PICTURES: THE 'CORONATION OF THE VIRGIN' AND 'ST. ANTHONY VISITING ST. PAUL'

AN ancient artist has written about painting: 'With the breath of the four seasons in one's breast, one will be able to create on paper. The five colours well applied enlighten the world';[1] and this picturesquely stated truth really seems to sum up all there is to say of the art of Velazquez in this last period. In all the late portraits noticed in the last chapter, and especially in the bust portraits of Philip IV. in the Prado and in London, everything is set down as truly as in life. It is this that gives these late works their great charm; that impression they convey of being naturally and easily done,

[1] The quotation is from *Aims and Ideals in Art*, by Mr. Clausen.

which, perhaps, is the final test of great work. We do not feel the effort in these portraits: like Nature, they exist.

And there is something more. The most perfect work of Velazquez is the result of controlling this adherence to facts, so characteristic of all the painters of Spain, and so marked in his own early pictures, with an exquisite gift of selection. A realist by temperament, he exercised 'the choice' which all art implies. And it is this final discernment of the superiority of the claims of Art to the claims of Nature that separates Velazquez from so many realists, and gives him his supreme distinction. All the years of his labour he had been learning 'to leave out,' a quality which was the result of untiring work. But, as Reynolds said, 'there are two modes of imitating Nature, one of which refers to the mind for its truth, and the other to the eye.' The work of Velazquez refers first to the eye. It is hardly too much to say that he had more observation than any other painter; more even than Titian whom he worshipped, and more than Rubens who was his friend, if by 'more' we understand a 'closer observation.' Titian, and still more Rubens, often sacrifice Nature; Velazquez, who had no strong personal bias, was

content to take her as he saw her, only he chose the moods of which he approved. As we have found, his imagination did not evolve ideas from within, it just assimilated and used the things that came to hand.

And when we come from the late portraits to the great composition pictures, 'Las Hilanderas' and 'Las Meninas,' which belong to the same period, we still find scenes from everyday life. These two pictures sum up, as it were, the gathered knowledge of the years. 'Las Hilanderas,' or 'The Spinners,' represents the interior of one of the tapestry workshops in the Calle de Santa Isabel, which Velazquez would inspect in the exercise of his duties as Aposentador Mayor; 'Las Meninas' is the unofficial record of a family scene enacted in a room of the Royal Palace. Both pictures are interpreted in the most truthful manner. Velazquez has given up the formal naturalism of his early studio practice; his art is free—alive. The scenes of 'The Spinners' and of 'Las Meninas' were not seen and noted, and then transposed to his studio, and executed there with the conventional studio-light, and from professional models, as were his early composition pictures. Each was painted on the spot, the one in the tapestry workroom,

the other in the great dusky hall in the Palace. The light in these pictures is the real light which flooded the scenes, and the figures are the real actors in them. And this is the reason why these pictures seem so near to us to-day, so much nearer than the pictures of other great masters, nearer too than the painter's earlier pictures, 'Los Borrachos' and 'The Forge of Vulcan,' or the great decorative battle-piece, 'Las Lanzas.' 'An absolutely unique thing in the history of art,' Mr. R. A. M. Stevenson calls 'Las Meninas.' What worlds away it is from the conventional type of such pictures! And how easy and how natural it seems! Yes, when we study how this picture and 'Las Hilanderas' are controlled and arranged—their truth that in nothing deceives the eye, their beauty which affords such exquisite pleasure—we understand why Velazquez is the inspiration for all who paint actual things.

But let us look at the reproductions of the pictures themselves (Plates CIV.-CVII., and CVIII.-CXIII.).

In the tapestry workshop are five women who form three groups, and of these two are in shadow. Upon the extreme left an old woman is spinning at a wheel, and behind her a girl

just draws aside the heavy red curtain that screens the window (Plate CVII.). They are illumined by a strong reflected light from the inner room beyond, and glinting sun-rays fall on the white sleeve of the girl, on the woman's white head-cloth, as well as on the spindle, the stool, and the other objects on the floor. Then in the centre a young girl, who kneels to card wool, is silhouetted against the glare of sunshine behind (Plate CV.). This shadowed left half of the picture accentuates the more animated right half, where is the third group. A young girl has just entered through a dark door and is placing a basket upon the ground; before her another girl is seated at work disentangling a skein of wool, her back turned to the spectator (Plates CV. and CVI.). And in this superbly painted figure, whom some recognise as the model of the 'Venus with the Mirror,' the chief interest is centred. She is the highest light of the picture. She wears a green petticoat, beneath which her bare left foot appears, and a loose chemise, which falls from one shoulder. The sleeve is rolled back, and the wonderfully painted, gleaming arm, extended before her, carries the eye straight to the scene in the background (Plates CV.-CVII.). In an alcove, raised two steps above the floor,

a piece of fine tapestry has been hung. Its subject is a mythological scene, in which some of the figures—the woman who is seated and the flying cupids—are reminiscent of Titian's 'Rape of Europa.' Three ladies, in elegant dresses, possibly purchasers from the Court whom Velazquez may well have conducted to the workshop, stand to examine it; one has turned her head, apparently to look at some object in front of her (Plate CVI.). A violoncello, beautifully painted, rests against a stool. The three figures are bathed in a beam of strong sunlight, entering the room from an unseen window on the left. And this shimmer of mote-filled sunbeams gives the actual sensation of daylight: it pulses. The figures of the ladies and the scene of the tapestry both seem to quiver in the glints of dancing light.

If this picture was started, as it would seem to have been, immediately after the second visit to Italy, we may well believe that Velazquez remembered certain technical methods of Tintoretto, strengthened perhaps by a restirring of his old admiration for El Greco. In this picture, as well as in certain portraits of the same period, the 'Don Juan of Austria' and the 'Infanta Margarita,' for instance, we find a more daring

use of colour, more sparkling, more suggestive. There is less caution, too, in the invention of the pictures; and in the composition of 'Las Hilanderas' there is an unexpectedness in the design, as if the mood of the artist had changed as the picture grew in its making.

This may be explained in part from the evidence which the picture carries that Velazquez did not achieve its design at once. There are signs of so much revision and rehandling that, as Mr. Ricketts has pointed out, the picture was 'probably on hand for several years.' He thinks that parts, like the shadowed left side of the picture, where the old woman spins and the girl holds back the curtain, 'may have formed part of an earlier picture underlying the present one.' The large strip of canvas that has been added to the upper part of the picture and the smaller strips to each side 'may have turned a picture of spinners in a kitchen into the half-fantastic canvas we now possess.'[1] This would explain the use of the unusual loaded pigment—a heavy impasto on thick white priming.

The picture has suffered more than any canvas of Velazquez in the Prado from the hard usage of time, necessitating the experiments of restorers.

[1] *The Prado and its Masterpieces*, pp. 84-5.

This restoration is especially visible at the sides, near to the stitches which join the parts of the canvas, where a network of cracks has been filled with fresh paint that has changed colour. Then recent cleaning has given a hardness to the green skirt of the girl who winds the skein of wool, and the same cleaning, added to the old restorations, has spoiled, to some extent, the quality of the paint of the red curtain that hangs over the window on the left. Probably the picture was injured in the fire of 1734.

Now turn to 'Las Meninas' (Plates CVIII.-CXIII).

The great picture hangs alone in the small annexe which opens upon the right, as you face the door, of the Sala Velazquez, and, for once, even the art-lover will be glad of the stage-management which exhibits a great work dramatically. It is not a picture that we look at, but a scene enacted in one of those narrow, lofty rooms in the old palace of Madrid, rooms full of space and lighted with a luminous gloom, the painting of which had occupied Velazquez for so long. Here is the synthesis of all that he had learned in his years of residence in the Alcazar.[1]

[1] See pages 51, 52.

We look at the Princess Margarita (Plate CIX.), aged five or six years old ;[1] she wears the same dress of greyish-white, with black trimmings on the neck and sleeves, as in the portrait at Vienna. She has just entered the room with her two *meninas*, or maids-of-honour ; one of them, Doña Augustina Sarmiento (Plate CX.), kneels to offer her a *bucaro* (flagon), while the other, Doña Isabel de Velasco (Plate CXI.), stands on her left side. Two dwarfs, Mari Barbola and Nicolasico Pertusato, are there, on the right, in the foreground ; and near by a huge mastiff crouches half asleep (Plate CXIII.). Behind, in the middle distance, Doña Marcela de Ulloa, a lady-in-waiting, is talking with a 'Guardadamas'; and, far in the background, on the threshold of an open door, brightly illuminated by concentrated light, stands Don José Nieto, the aposentador of the Queen. On the opposite, left-side of the picture, Velazquez, with an easel in front of him on which is a great canvas that rises straight up towards the ceiling, is occupied painting a portrait of the King and Queen (Plate CXII.). His right hand holds a brush, and in his left are his palette, other brushes, and a mahl-stick; he is looking

[1] This fixes the date of the picture, which must have been painted in 1656 or 1657.

at his models, whose faces are reflected in the mirror at the end of the state chamber.

It is all so simple; the scene realised and caught upon the canvas, each figure surprised in the attitude of the moment. No description can convey its charm; but the illustrations can do something.

The subject, which is of the slightest, occupies its right place and counts for almost nothing; we take it for granted from the impression that it all gives of being natural and set down without visible effort. Velazquez painted the scene for us to view as it must have appeared to the royal parents. With them we gaze on the sunlight-flooded space where the child-drama is enacted. But it is not in the figures alone, grouped with such fascinating spontaneity, that the interest is centred; our eye is sent back from them through plane after plane of the high shadow-haunted room. It is the light on the plain grey ceiling and on the wall that gives us such acute pleasure. It is the light that is the principal person in the picture.

Go near to the canvas, all is confused—a single smudged plane, but view it at the right distance, the figures emerge, the space opens before you, and you perceive the living scene. Velazquez

has filled his canvas with air. It is this that counts; it is the light that finishes the wonderful brush-strokes of the painter. Unfortunately this canvas too has suffered from over-cleaning, but this is felt least in the painting of the room, the zeal of the restorer having been expended on the figures.[1]

Tradition has said that when 'Las Meninas' was finished Philip IV. pointed out that something was wanting to complete it, and taking the palette and brush from Velazquez, he painted in the cross of the Order of Santiago on the doublet of the figure of the artist. But this picturesque version is far from the truth. Certainly the King desired this coveted honour for his favourite; but in Spain all things are conducted in obedience to the sternest laws of etiquette. On June 12, 1658, the King granted a royal order giving to Diego Velazquez the 'Habit of Santiago,' then he further charged the Council of the Orders of Santiago, Calatrava, and Alcantara to make inquiries to establish the nobility of the new knight, that the rules of the Order might be conformed with. It was at this time Velazquez provided his genealogy written

[1] The figure that has escaped most is that of Velazquez himself.

in his own hand. There followed a tedious and minute inquiry which lasted for seven months, in the course of which more than a hundred witnesses gave evidence, among whom were Alonso Cano, Zurbaran, Miranda de Carreño, and other artists of less note. They proved that Velazquez had never exercised his profession of painter for gain, but had painted his pictures, as he said himself, 'for his own pleasure and in obedience to the King.' Yet on February 26 of the next year the Council, ignoring the unanimity of this evidence, drew up a report in which they 'approved the painter's age, his purity of blood and lineage, but found fault with the nobility of his paternal and maternal ancestors.' Velazquez produced a document proving the fact that his parents, in Seville, had been exempt from the *blanca de la carne*, a tax not payable by nobles. In vain! the Council was not to be moved, and on April 2 a decree unfavourable to Velazquez was given. Then Philip IV. solicited from Pope Alexander VI. a dispensation 'in default of nobility.' The brief was despatched by the Pope on October 7, 1659. Again the Council caused a delay; and on November 2 a resolution was sent to Philip, stating that before the dress of the Order

was delivered to Velazquez, a *cédula real*, or royal order, must be given conferring nobility (*hidalguía*) upon him. It is proof of the settled desire of the King to prove the nobility of his painter, that he drew up the *cédula* upon the same day. 'As King and natural Lord, recognising no temporal superior, by my own initiative, infallible wisdom, and royal and absolute power, I create the said Diego de Silva "hijo-dalgo," but only on account of urgent entreaty.'[1] Then at

[1] This last clause, which is contradicted by the former clause 'by my own initiative,' may have been added to propitiate the Council.

The facts and dates of this occurrence are quoted from Señor de Beruete's *Velazquez*, pp. 118-20. This eminent authority has recently cleared up the matter by reference to certain documents in the National Historical Archives, of which some have been published already in Cruzada Villaamil's *Anales*, while others, relating to the secret archives of the Spanish Military Orders, are still unpublished. It has seemed worth while to relate the events at some length — for this reason: Señor de Beruete, who, as we stated before, discredits Velazquez' indebtedness to Philip IV., writes: 'How much better would the emphatic declaration of the King have been, if instead of creating Velazquez a nobleman at the end of the proceedings, he had done so at the beginning, and thus granted him the coveted garb of Santiago! How many humiliations and trouble of all kinds, suffered resignedly by the painter in the course of one year and a half, would he thus have been spared!' But could Philip have done this? To the present writer, at any rate, the answer is certainly 'No—such action was impossible.' Life in Spain was conducted with splendid, if to us absurd, formality. Not the King even could escape from the fatal respect given to propriety. It is probable that the idea of so doing would not even occur to him. Spontaneity of action is not granted to kings, who, after all, are bound, far more than others, by the limitations of their time.

last, on November 27, 1659, the coveted Habit of Santiago was given to Velazquez.

Meanwhile Velazquez had painted two religious pictures. Everything points to the conclusion that these were his last works, and, though probably unpremeditated, there is certainly interest in the fact that his last work, as was his first, should have been in religious art, which, in his middle period, he never practised. And a comparison of these early and late religious pictures shows perhaps more strikingly than anything else how far Velazquez, the realist, had travelled through the untiring and unceasing use of his wonderful gift of sight (Plates II., III., IV., and CXXX., CXXXI., CXXXII., CXXXIII.). And first, there is one thing such a comparison forces on our attention: the easy mastery of Velazquez was not easily attained. In the early religious pictures, the 'Adoration of the Shepherds,' and even more in 'Christ in the House of Martha,' we find extreme caution, a deliberation that is even timidity. There is no hint of facility—the very quality that surprises us with such exquisite pleasure in 'The Hermits,' the most unexpected of religious pictures. Velazquez was a student to the end, and it was just this unslackened striving for increased skill of crafts-

manship that carried him to his aim—which was perfection.

The first of these late religious pictures, the 'Coronation of the Virgin,' was destined for the oratory of Queen Mariana, and probably for this reason Velazquez executed it on traditional lines, for it would be necessary that the picture should correspond and harmonise with the rest of the decorations of the chapel. This explains the difference in the treatment from his usual practice. The design is arranged on a system of harmonious lines and masses of strongly opposed colours. The violets, reds, and blues are far more violent than is usual to Velazquez. M. Paul Lefort has pointed out the consummate art in the almost exclusive use of these strong colours that contrast with the delicate and silvery greys.[1] The copious raiments of the figures are all in these tones; the long robes of God the Father, and of Christ, are violet-blue, their mantles carmine like the Virgin's tunic; her mantle is blue. It has been usual to underrate this picture, yet there is an exquisite, tactful reserve in the planning of its design, and the more one contemplates it, the more does it

[1] Professor Justi, on the other hand, finds in these violet-blues and purple-reds 'the strongest colouristic dissonance' (*Velazquez and his Times*, p. 469).

yield of beauty and of meaning. The Virgin is a figure of perfect dignity and great beauty; and here Velazquez almost certainly remembered the Virgins of El Greco.[1] Then the four seraphim with dark wings in the lower part of the canvas are exquisitely imagined and painted.

If in the 'Coronation of the Virgin' we find Velazquez in some measure the interpreter of tradition, in 'The Anchorites' (Plates CXXXII., CXXXIII.) he is painting entirely to please himself. Much of the charm here arises from the fact that we feel the mood of the painter that has shaped his vision to such enduring beauty. There is no hint of convention in this exquisite and unexpected picture.

Velazquez has placed the religious story in a romantic landscape, which carries us straight back to the two sketches of the Medici Villa (Plates XXXIII., XXXIV.), which were executed so much earlier, during his first stay in Rome. St. Anthony visits St. Paul the Hermit; they are in need of food, St. Paul raises his hands in prayer, and straightway a raven brings them bread. The story is set down very simply. The two aged

[1] Professor Justi points out the likeness in the beautiful hands of the Virgin to certain hands of El Greco. 'Just such hands,' he writes, 'are met in the works of El Greco, that spirited portrayer of Spanish characteristics' (*Velazquez and his Times*, p. 468).

men sit at the base of an enormous rock. St. Anthony wears a brown tunic and a black cloak, St. Paul is scantily covered with a long tunic of a whitish tone. Both figures are of small dimensions, but they are as broadly painted as if they were life-size, and of perfect proportion to the rest of the picture; the heads are of admirable expression, and are executed with a finish which is unusual in the pictures of this last period. The background is steeped in light and air. The delicate blues of the river are the same which gave beauty to the landscape portraits of the second period, but here they are lighter and of more aerial quality. In exquisite glimpses, scenes are represented in the lives of the two saints. We see, in the rock behind the figure of St. Paul, St. Anthony knocking at the door of the cave—a glimpse that is a revelation of delicate art; on the other side of the picture, by the banks of a winding river, St. Anthony buries St. Paul; and beyond is the legendary incident —just an indication—when the Demon bade St. Anthony turn stones into bread. The tall birch-tree that rises in the foreground on the extreme right of the picture, its trunk partly covered with creeping ivy, and the plants that cluster at its base, are painted with the sureness

of observation that belongs to all the work of Velazquez.

Everything pleases us in this picture. There is the same beautiful freshness in the paint that belongs to the unfinished 'Don Juan of Austria'; the picture to which, as Mr. Ricketts has rightly remarked, it is most allied in workmanship. The utmost effect is gained with the greatest economy of handling. The figures of the hermits, their faces, hands, and dresses alone are painted thickly. In the other parts the paint is kept as clear and thin as possible, and one can trace the preparation of the canvas under the paint almost throughout. The distant hills are just pencilled in with rapid brush-strokes. In parts of the landscape, and in the brilliant sky, the paint seems laid on with an actual enjoyment, which is felt by the spectator. It is so living, so fresh and clean, that it seems a different kind of paint from that we find in the pictures of other painters, except, of course, Gainsborough. It was this quality in the colour of 'The Hermits' which made Wilkie say of it: 'It possesses the real sun which lights us, the air which we breathe, the soul and spirit of Nature.' For it is colour that gives the emotion of a picture.

The 'St. Anthony and St. Paul' was painted

at the close of the year 1659, for the Hermitage of St. Anthony in the Buen Retiro. It was the last work of Velazquez. In the spring of the next year, 1660, there were stirring events in which he had to take his part. As Grand Marshal of the Court he was entrusted with the preparations for the festivities which were to take place on the Isle of Pheasants, in the river Bidassoa, on the occasion of the signing of the Treaty of the Pyrenees, which arranged the marriage of the Infanta Maria Teresa with Louis XIV. For this purpose Velazquez left Madrid on April 8. It was his charge to provide for the transit of the Court from Madrid to San Sebastian. An estimate of the magnitude of the company may be gathered from the fact that one nobleman, Don Luis de Haro, brought two hundred retainers. Furniture, pictures, tapestry, were sent from Madrid to decorate the temporary buildings, and nearly four thousand pack-mules were required to carry these costly trappings.

The painter gives place to the courtier; and of the private life or work of Velazquez in the course of this journey to the Pyrenees we know almost nothing. It is merged in the episodes of the royal wedding, which are described in the

memoirs of the time. But Palomino speaks of the painter's 'loyal affection,' and tells us that 'he was by no means deficient in arraying his person carefully and magnificently.' Velazquez was working for the King, his master, to the last; and he returned to Madrid 'tired with travelling by night and working by day, but in good health,' as we learn from a letter written by himself to the painter Don Diego Valentine Diaz. This letter is dated July 3, 1660. For the rest we have to rely on the account of Palomino. He writes that 'on July 31, after having worked with the King, Velazquez complained of pains in his stomach and heart, and was obliged to go home to bed by the gallery which led to his apartments.' This illness was diagnosed by the Court physicians, Don Miguel de Alva and Don Pedro de Chavarri, who were sent by the King, as an 'acute tertian syncopal fever.' Six days later Velazquez died; just forty days after his return to Madrid.

Palomino thus relates the event: 'On Friday, August 6, in the year 1660, on the Feast of the Lord's Transfiguration, after receiving the last sacrament and giving full testatory powers to his trusted friend, Don Gaspar de Fuensalida, in the sixty-first year of his life, about two o'clock

in the afternoon, he resigned his soul to God, who had created it to be a wonder to the world.'

The body of the once so vital spirit received great honour. According to Palomino, it was clothed in the dress of the Knights of Santiago, and the day after—that is, Saturday, August 7—it was carried on a bier covered with black velvet relieved with gold, to the Parish Church of San Juan Bautista. Nobles, Court gentlemen, and functionaries were present at the funeral ceremony, which was conducted with great solemnity. The band and bandmaster of the Royal Chapel took part in it. Then the coffin was carried to the vault of Don Gaspar de Fuensalida. An inscription composed in praise of his master by the painter, Juan de Alfaro, was placed on the tomb.

There are two more facts to be recorded.

The Junta of the 'Obras y Bosques' resolved, on August 15, nine days after the death of Velazquez, that the sum of a thousand ducats, drawn by him as superintendent of the works of the Alcazar, should be returned to the Junta. This is not the place to speak of the injustice of this decree. The King made no opposition—let it be hoped that he was powerless to do so. At least,

we know that he wrote in the margin of the decree, in a trembling hand, 'I am broken down.'

The second fact is different.

Seven days after the death of Velazquez, his wife, Juana Pacheco, died suddenly. She was buried near to her husband. In the first half of the nineteenth century, during the demolition of the Church of San Juan Bautista, both bodies disappeared.

. . . . . .

The biographers of Velazquez unanimously deplore this death, which was caused by the sacrifice of the painter to the courtier. But there is another aspect to this question, and we may well ask whether, after all, it may not be our gain that Velazquez died in the plenitude of his powers? He gave us in his last picture, 'The Anchorites,' the quintessence, as it were, of his genius. Of how many painters' work can the same be said? True, Velazquez produced little; few masters have left so small a number of pictures. But we repeat a statement made in an earlier chapter of this book, that in masterpieces it is not numbers that count. Velazquez was 'created to be a wonder to the world.' We may lament that death drew near, but remembering his work, it seems but folly to lament pictures that might

have been painted. And this brings us to the old question as to his position as the Court servant, whether it was a hindrance to his art or whether it was, as we think, the environment to bring that art to its exquisite development—we may take which opinion we please. In the end we can but say that the pictures of Velazquez are what they are because he was what he was. The character that caused him to die in doing his work as the servant of a king, enabled him also to paint those pictures which have made him the servant of the world. No man can give in his art except what he has gained in himself.

Velazquez founded no school in the true meaning of the term. He had pupils, and many imitators. His son-in-law, del Mazo, who filled his post as Court painter for six years, and whose restricted art still draws profit from the discredited pictures of his master, had, as well as a great faculty of imitation, considerable talent, which is seen especially in his landscapes. For the rest of his pupils, they began at the wrong end. They tried to reproduce the vision of Velazquez, not to see for themselves, forgetting that though they could borrow their master's methods they could not borrow his eyes.

A lover of Velazquez once took a friend to see one of his pictures—a portrait.

'I don't like it!' was the man's comment.

'Then stand and look at it until you have learned to like it.'

And when all is said this is the truth.

We might enlarge this essay much further. We might, for instance, give our estimate of Velazquez' work, and speak of his influence upon modern painting, and say many things about his message to the world. But what would be gained? Are there not his pictures, and in this volume itself the illustrations of many of them, to be looked at—a thousand times more eloquent than any words? Let us give place to them. For there is but one way to know the exquisite art of the great Spaniard—and that is to train our eyes to see his pictures as he saw them.

A List of the Paintings of Velazquez. With an indication of where the originals are to be found.

Order of Plates reproduced.	Title.	Description.	Gallery.
1	The Velazquez Gallery in the Prado.	View of the apartment devoted exclusively to the works of the Spanish master. Velazquez is here seen in each stage of his exquisite art.	Prado, Madrid.
2	The Adoration of the Kings.	The three kings, the model of one of them a negro, are offering golden vases to the Infant Saviour, who is seated in the lap of Our Lady; the Child is regarding His visitors with much interest. The Virgin, with eyes downcast, is clasping the Infant with both hands; St. Joseph stands beside her. The king who kneels upon the extreme left, and the attendant behind, are the same models that figure in 'The Water-Carrier.' The date, '1619,' painted upon the stone on which the Virgin's feet are resting, shows the painting to be one of the earliest works of the master. Señor A. de Beruete conjectures that the eldest daughter of Velazquez, born in 1619, served as model for the Child.	Prado, Madrid.
3	The Adoration of the Kings.	Portion of the foregoing picture, No. 2.	Prado, Madrid.
4	Christ in the House of Martha.	A young kitchen-maid, whose figure is seen at half-length, stands at a table using a pestle and mortar; an elderly woman standing close behind touches her on the shoulder to impress some order. On the table are a dish of uncooked fish, a plate of eggs, and a water-jug. In the background, in what appears to be an inner chamber, the Saviour is seated addressing Martha, who stands, and Mary, who kneels before Him. Bequeathed to the English nation by the Right Honourable Sir William H. Gregory in 1892.	National Gallery, London.

Order of Plates reproduced.	Title.	Description.	Gallery.
5	The Old Woman Frying Eggs; or, The Omelette.	The scene represented is a kitchen wherein an old woman, wearing a large white head-dress, is seated at a table preparing an omelette. In her right hand a spoon, in her left an egg, an omelette-pan before her. A boy, the same model who figures so often in the *bodegones*, is bringing to her a bottle and a melon. Various kitchen utensils are upon the table; a pestle and mortar, jugs, a plate, etc. The picture passed from the collection of Sir J. C. Robinson to that of the father of the present owner; it was exhibited at the Royal Academy, 1873.	Sir Frederick Lucas Cook, Bart., Doughty House, Richmond, Surrey.
6	The Steward.	A kitchen table is covered in great profusion with eatables of many kinds—fish, flesh, fowl, bread, fruit, and vegetables. A smiling man is standing at the table holding with both hands a bowl of liquor, which he appears to be offering to the spectator. Attributed to Velazquez. This picture is not mentioned by Señor de Beruete.	Sir J. C. Robinson, Newton Manor, Swanage, Dorset.
7	The Breakfast.	An old man and two youths are seated at a table covered with a white cloth. The figure at the top of the table has a bottle in his right hand. A wallet and two swords are suspended above their heads. The scene is apparently laid in a posada. The old man holds a leek in his right hand; the youth in the foreground points with his thumb at the boy by his side. This picture, 'The Water-Carrier,' and the 'Old Woman Frying Eggs,' are the most important of the *bodegones*.	Hermitage, St. Petersburg.
8	King Philip IV.	The King is represented as a beardless youth, in steel and gold armour, and a crimson scarf. He is wearing the stiff projecting linen collar called the golilla, a fashion introduced by himself. Bust, extended. This would seem to be a study for No. 9; from the quality of the paint we can conclude that it was painted direct from the living model.	Prado, Madrid.
9	King Philip IV.	A full-length, standing portrait of the King. Probably painted before the equestrian portrait of 1625, and from the picture No. 8 (*see* above). The King's age is eighteen or thereabouts, and the picture	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
		must have been painted soon after the arrival of Velazquez in Madrid, probably in 1623. The King is dressed almost entirely in black; his habit, cloak, hose, and shoes all are black; his right hand, falling by his side, holds a folded letter; his left hand rests upon a table, on which his hat is placed.	
10	The Infante Don Carlos, Second Son of Philip III.	A brother of King Philip IV. A full-length, standing figure of a young man (he died at the age of twenty-five years). Black dress richly embroidered, cloak, hose, and shoes, all black. A massive gold chain hangs from the neck to the waist. From his right hand dangles a glove; in his left hand, his hat. This picture would seem to have been painted about four years after the two portraits of the King.	Prado, Madrid.
11	A 'Buffoon' of Philip IV. called Pablillos de Valladolid.	A man dressed in black and plain white collar stands in a histrionic attitude, apparently declaiming. His cloak is draped about him, the thumb of his left hand thrust into one of the folds around his waist. The attitude of Pablillos has gained for this picture the title of 'The Comedian.' It is the most animated portrait by Velazquez. Note the resemblance in this picture to 'The Geographer' in the Rouen Museum (No. 21).	Prado, Madrid.
12	Pablillos de Valladolid.	Portion of the foregoing picture, No. 11.	Prado, Madrid.
13	Portrait of a Man.	A life-size bust. Represents a man of middle age with swarthy complexion; a clipped moustache, without whiskers or beard. Plain black dress with the projecting collar called the golilla. The authenticity of this picture is very doubtful.	Prado, Madrid.
14	Portrait of a Man.	A life-size bust. The person represented is about forty years of age, hair brushed away from the forehead. Moustache and chin-tuft streaked with grey. Above his plain black dress he wears an enormous ruff. Painted in Seville, and is the earliest authentic portrait.	Prado, Madrid

Order of Plates reproduced.	Title.	Description.	Gallery.
15	Portrait of a Woman; formerly known as 'The Sibyl,' now commonly called 'The Wife of Velazquez,' though with scanty foundation.	This half-length portrait shows a young woman about four-and-twenty. She is represented in profile; her hair is rolled over her forehead and gathered into a knot fastened with a broad green ribbon. A single row of large pearls is around her neck. She is holding in front of her a portfolio, above which part of her left hand is visible. From the collection of Queen Isabel Farnese, Palace of San Ildefonso.	Prado, Madrid.
16	Portrait of a Child.	A half-length life-size, conjectured, but with no real reason, to be the portrait of Francisca, the elder daughter of Velazquez, who later (1634) became the wife of her father's favourite pupil, J. B. del Mazo. The child is about seven or eight years of age. Her dress, with slashed sleeves, is decorated with a large breast-knot; a knot of ribbon ornaments her hair. She is holding flowers in her lap. This picture and its companion (No. 17) are probably not by Velazquez, but pleasing imitations by del Mazo or another. This is the opinion of Señor de Beruete.	Prado, Madrid.
17	Portrait of a Child.	Almost identical with the foregoing (No. 16). The chief variation in this picture is that the hands in the lap are apart. Some critics are of opinion that this picture portrays Ignacia, the younger daughter of Velazquez, but the register of San Miguel at Seville shows that in 1621 Ignacia received the sacred chrism, having been previously baptized at home, which renders it extremely probable that Ignacia died in infancy; furthermore, Francisca at the time of her marriage (1634) is described in a document of that year as the *only* daughter of Velazquez. Francisca was born in 1619. M. Paul Lefort says, in the *Gazette des Beaux-Arts* of 1879, and his monograph on Velazquez, 1888, confirms the statement, that the portrait now under consideration is a study for the portrait of the elder sister. See No. 16 as to authenticity of the work, or as to the doubt of the portraits being of either daughter of Velazquez.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
18	Don Antonio Alonso Pimentel.	Don Antonio was the ninth Count of Benavente, Lord of the Bedchamber to King Philip IV. A half-length in plate armour, a scarf across the cuirass; his left gauntlet upon his sword-hilt, his right upon his helmet, which rests on a table. He is represented as between fifty and sixty years of age, with white beard and moustaches. He is wearing the collar of an Order. Some portions of the head have been repainted. *Note.*—This is the portrait that most recalls the manner of El Greco.	Prado, Madrid.
19	Don Antonio Alonso Pimentel.	Portion of the foregoing picture, No. 18.	Prado, Madrid.
20	Don Luis de Góngora y Argote (?).	A life-size bust portrait, said to be the celebrated Cordovan poet, who is represented as of about sixty years of age. His head is almost bald, but his upper lip carries a moustache. He is dressed in a dark cloak with broad linen collar about his neck. Velazquez painted a portrait of the poet at the request of his father-in-law, Don Francisco Pacheco, but this is certainly not that portrait. It has none of the qualities of Velazquez. Señor de Beruete thinks that it may be the work of Zurbaran.	Prado, Madrid.
21	Man with Globe, called 'The Geographer.'	A gentleman with short dark hair, luxuriant moustaches, and small chin-tuft stands before a table on which are a globe terrestrial and two books. He is pointing with the left hand to a portion of the globe, and is apparently addressing an audience out of the picture. He wears a dress of dark green and cloak of brown, with collar of point lace. This picture was formerly known as a 'Portrait of Columbus,' and attributed to Ribera. It was painted probably during the first years at the Court, and at the same time as the two early portraits of Philip IV. Señor de Beruete regards this work as the first of that famous series of portraits which Velazquez painted at different times of the burlesque favourites of the Court, known as 'men of pleasure.'	Museum, Rouen.

Order of Plates reproduced.	Title.	Description.	Gallery.
22	A Meeting of Thirteen Persons.	This assemblage of thirteen Spanish gentlemen should perhaps be called a Meeting of Famous Painters, and is sometimes known as 'The Conversation of Velazquez.' On rising ground the figures are divided into three groups engaged in animated conversation. A figure in black on the left of the picture, having his right hand on the shoulder of a companion, is believed by many to be intended as a portrait of Velazquez; another, at the back of the picture, is identified as Murillo. The picture, poor in design and in execution, is certainly not by Velazquez.	Louvre, Paris.
23	The Betrothal.	At a table on an elevated platform is seated a cavalier, with long hair and a most prominent aquiline nose. He is dressed in dark cloth and wears a mantle on which is the cross of St. Iago. He holds a pen with which he is evidently about to write on a paper lying on a desk before him. His left hand rests on the shoulder of a child gaily dressed in a robe adorned with ribbons and lace ruffles. She wears a necklace of pearls, and holds a lace handkerchief in her left hand, while with her right she holds up a rose to some personage in front of her, not in the picture. Behind her, on the extreme right, a duenna appears to be encouraging the child. To the left are two young men. Below, in front of the platform, the upper parts of two figures are seen. A dog is springing at a negro, who is advancing from the left bearing a basket of fruit. Señor de Beruete believes the picture to be an imitation of Velazquez by Giordano, and the fact which this able critic notes of the resemblance of the figure in the corner of the picture to the portrait of Giordano which figures in the frescoes of that painter in the sacristy of Toledo Cathedral, certainly gives credit to this attribution. Then, too, the picture appears to belong to a later date than the death of Velazquez. The picture was formerly in the possession of Sir Edwin Landseer, R.A. Presented to the National Gallery by Lord Savile in 1895.	National Gallery, London.

Order of Plates reproduced.	Title.	Description.	Gallery.
24	A Dead Warrior.	The dead warrior, in half-armour, has been placed on a ledge of rock, his right hand laid across his chest. The figure is considerably fore-shortened, not any of the right leg and only part of the right foot being visible. Over the dead man's feet hangs a small brass lamp, the flame of which has just expired, the wick being still red and smoking. Purchased in Paris at the sale of the Portalès Collection in 1865. Commonly ascribed to Velazquez, but probably the work of Zurbaran. This is the opinion of Mr. Ricketts. Señor de Beruete would exclude this picture altogether from the Spanish School.	National Gallery, London.
25	Los Borrachos.	This famous picture was painted in the year 1629. It is known indifferently as 'The Topers,' 'Los Bebedores,' or 'Los Borrachos.' It is a composition of nine figures, life-size, representing a clownish Bacchus enthroned on a wine-cask investing a boon companion with a wreath of vine-leaves. The ceremony is performed with drunken gravity before a party of rustics in various stages of intoxication. One of them sits in a state of owlish meditation; another has delivered himself of a jest which arrests the brimming bowl half-way to the lips of a third peasant, and causes him to exhibit his ill-favoured teeth in a broad grin; a fourth, somewhat behind, has stripped himself, like the president, and, lolling on a bank, eyes his beaker with the indolent satisfaction of a Trinculo. Other peasants are looking on the droll ceremony with great interest. This is the greatest picture of the first manner of Velazquez. A sketch on the same subject is in the possession of Lord Heytesbury at Heytesbury, Wiltshire, and bears a signature 'Diego Velazquez, 1624,' but, in spite of this, the authenticity of the work is exceedingly doubtful; and we may well ask why Velazquez, who with so few exceptions never signed a picture, should have signed this sketch.	Prado, Madrid.
26	Los Borrachos.	Portion of the preceding picture, No. 25.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
27	Los Borrachos.	Portion of the preceding picture, No. 25.	Prado, Madrid.
28	The Forge of Vulcan.	A large composition of six figures representing the 'lame architect' surrounded by his Cyclopes hearing from Apollo his story of the infidelity of Venus. The armourer of the gods, apparently stunned by the tidings of his dishonour, suspends his labour at the anvil to gaze half stupefied at the bringer of the tidings. The three Cyclopes in front of him, and the attendant at the furnace in the distance, pause in their work to gaze with gaping curiosity at the celestial visitor and listen to the scandal. The blaze of light around bright Phœbus dies away in the recesses of the cavern. This picture and 'Joseph's Coat,' in the Escorial, were painted during the first visit to Rome.	Prado, Madrid.
29	The Forge of Vulcan.	Portion of the preceding picture, No. 28.	Prado, Madrid.
30	The Forge of Vulcan.	Portion of the preceding picture, No. 28.	Prado, Madrid.
31	Christ Crucified.	A single figure. The Saviour is fastened to the Cross with four nails. On a billet projecting from the upright beam His feet are resting side by side. A halo surrounds His head, which droopingly inclines slightly to the right shoulder. The crown of thorns confines the hair only on one side. Over the right side of the face the hair descends to the breast, half concealing the features. Above the transverse beam of the Cross is the trilingual inscription, Hebrew, Greek, Latin. The background is sombre, and the figure stands out like a cameo. This picture belongs to the years 1633-8, and from the manner of painting must be grouped with the 'Christ at the Pillar' in the National Gallery, 'The Forge of Vulcan,' and 'Joseph's Coat.'	Prado, Madrid.
32	Christ Crucified.	Portion of the preceding picture, No. 31.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
33	Garden of the Villa Medici at Rome.	A portico of three openings. The central one, an arch, is partly occupied by a structure that looks like a tomb. In the background buildings and tall trees. Three figures give life to the scene. Painted during the first visit to Rome.	Prado, Madrid.
34	Garden of the Villa Medici at Rome.	Companion picture to No. 33. This little study represents a viaduct of which two arches are seen, one of them closed with timber supports. Above the arches is a terrace, with balustrade, across which some drapery is loosely thrown. Beyond the terrace is a grove of cypress-trees. In the foreground three men are conversing. Painted during the first visit to Rome.	Prado, Madrid.
35	The Arch of Titus at Rome.	Through the opening, buildings are seen. On the left of the picture is part of a tall building greatly overgrown with foliage. Don Ceferino Aranjo Sanchez, the eminent Spanish art critic, doubts the authenticity of the sketch. This picture is not by Velazquez, but by del Mazo.	Prado, Madrid.
36	Philip IV. Hunting the Wild Boar.	The hunt is taking place in an enclosed piece of ground. Numerous small figures are around looking on at the sport. Hills and foliage occupy the background. The picture was formerly in the Royal Palace at Madrid, until it was presented by King Ferdinand VII. to our Ambassador to Spain, Lord Cowley, of whom it was purchased for the National Gallery in 1846. The picture was much damaged in the fire at the Alcazar.	National Gallery, London.
37	The Infante Baltasar Carlos.	The young Prince is mounted on a spirited pony, prancing in the foreground. The rider makes a brave show in a rich costume with broad crimson scarf and plumed black hat. In the courtyard are several officers, among whom the Count-Duke of Olivares is identified in the figure receiving a lance from an attendant. King Philip and Queen Isabel are watching their son from a balcony of a building in the background, probably the Riding-School of the Palace. The picture is thought by Señor de Beruete to be an imitation of Velazquez, by the same hand as the portrait of Admiral Pulido Pareja in the National Gallery.	Grosvenor House, London (Duke of Westminster).

Order of Plates reproduced.	Title.	Description.	Gallery.
38	The Surrender of Breda.	This famous picture is commonly known as 'Las Lanzas,' the Lances. The Marquis of Spinola, Commander of the Spanish forces, is receiving the keys of the surrendered city of Breda. He places his right hand upon the shoulder of his gallant opponent. There are perhaps no more than twenty figures delineated, yet the masses of troops indicated in the mid-distance give the idea of an army. The background is a broad expanse of flat country bounded by the ocean. Standing near the head of Spinola's charger, at the extreme right of the picture, is the figure of a soldier in a plumed hat; this figure is the portrait of Velazquez himself. It was with the Marquis of Spinola that Velazquez made his first journey to Italy.	Prado, Madrid.
39	The Surrender of Breda.	Portion of the preceding picture, No. 38.	Prado, Madrid.
40	The Surrender of Breda.	Portion of the preceding picture, No. 38.	Prado, Madrid.
41	The Surrender of Breda.	Portion of the preceding picture, No. 38. Showing the portrait of Velazquez.	Prado, Madrid.
42	Philip IV. in Hunting-Costume.	The King, about thirty or thirty-two years of age, stands in hunting-costume of greenish brown, with leather cap and gauntlets. He holds in the right hand his fowling-piece pointed to the ground; his left hand touches the belt around his waist. A sporting dog is behind him. Companion picture to Nos. 44 and 46. The three pictures were painted for the Torre de la Parada, the meeting-place of the Hunt at the Pardo.	Prado, Madrid.
43	Philip IV. in Hunting-Costume.	Repetition of the picture in the Prado (No. 42). This portrait is thought to be a copy of No. 42, although it differs slightly from the Prado portrait. The Louvre portrait is bare-headed, the King carrying his cap in the left hand.	Louvre, Paris.
44	The Infante Don Fernando of Austria in Hunting-Costume.	Full-length youthful figure in hunting-costume. The right foot advanced. The stock of a fowling-piece held in the right hand, its barrel, pointing upwards, rest-	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
		ing easily on the left arm. A dog is seated before him. Landscape background. Companion picture to Nos. 42 and 46.	
45	The Infante Don Fernando.	Portion of the preceding picture, No. 44.	Prado, Madrid.
46	The Infante Don Baltasar Carlos in Hunting-Costume.	The young Prince is represented at six years of age in hunting-costume. He is holding the barrel of a gun in the right hand, the stock resting on the ground. A dog is crouching at his side. Companion picture to Nos. 42 and 44.	Prado, Madrid.
47	The Infante Don Baltasar Carlos.	The young Prince, of six or seven years of age, is standing on the tesselated pavement of a balcony in a dark costume enriched with gold trimming. A baldric crossing his breast sustains a sword, upon the hilt of which his left hand rests. His right hand is on the muzzle of a carbine. Attributed, but mistakenly, to Velazquez.	Prado, Madrid.
48	The Infante Don Baltasar Carlos.	The Prince is represented at eleven or twelve years. His hair is clipped across his forehead, and falls below his ears. He is wearing the stiff projecting linen collar above a dress of black velvet richly trimmed with silver cord; large rosettes at the knees, silk hose, and low black shoes. He stands with his right hand resting on a chair, his left upon his sword-hilt. On a table behind is placed his hat.	Imperial Museum, Vienna.
49	Philip III.	An equestrian portrait of the King, painted by the Court-painter, Bartolomé Gonzalez, and retouched by Velazquez, except the features of the monarch, which are left in their original state. The horse, with a mane of unusual length, and gaily caparisoned with streamers, is briskly cantering on the sea-shore. Its rider is clad in half-armour of steel, black hat with white plume, a large ruff, a broad scarf across his cuirass. In his right hand the baton of command. His left hand controls the charger.	Prado, Madrid.
50	Philip III.	Portion of the preceding picture, No. 49.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
51	Queen Marguerite of Austria, Wife of Philip III.	An equestrian portrait painted by Bartolomé Gonzalez and retouched by Velazquez, who left the features untouched owing to the fact that the parents of Philip IV. had died before the arrival of Velazquez at Court in 1622. The Queen appears to be about twenty-four years of age. Her hair is decorated with a white plume. She wears a large ruff. Her riding-dress has a voluminous skirt richly decorated. The Queen holds the reins lightly in both hands. The horse, proceeding at a walking pace, has an embroidered saddle-cloth reaching almost to the ground.	Prado, Madrid.
52	Queen Marguerite of Austria.	Portion of the preceding picture, No. 51.	Prado, Madrid.
53	The Count-Duke of Olivares. Equestrian Portrait.	An equestrian portrait of the Minister of Philip IV. He is seated on a brave charger rearing on the brink of an abyss. The Duke is wearing a cuirass inlaid with gold, and bestrides his charger like a general directing his troops. With sombrero, scarf, and long riding-boots, he points with the baton in his right hand to a battle and conflagration raging in the distance. Companion picture to Nos. 54 and 59.	Prado, Madrid.
54	Philip IV.	An equestrian portrait. The King, about thirty-five years of age, is mounted on a white charger. In his right hand a baton, the reins in his left. Both horse and rider are in profile. The King wears a suit of half-armour inlaid with gold, a scarf across the cuirass; the ends of the scarf floating behind him. An ancient oak behind the haunches of the horse. A scrap of paper, lying on the ground at the left-hand corner of the picture, was doubtless intended for a signature.	Prado, Madrid.
55	Philip IV.	Equestrian portrait. A copy of the preceding picture, No. 54.	Earl of Northbrook, London.
56	Philip IV.	Equestrian portrait. A portion of the picture, No. 54.	Prado, Madrid.
57	Isabel of Bourbon, Wife of Philip IV. Equestrian Portrait.	This is the third equestrian portrait painted by Gonzalez and retouched by Velazquez. In the portraits of Philip III.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
		and his wife, Velazquez respected the features portrayed by his predecessor; in this case, however, the Queen's head was repainted by Velazquez. Isabel is wearing a rich costume, yet not so highly decorated as that of Queen Marguerite (No. 51). A large but extremely delicate ruff is about her neck. She is mounted on a noble white horse advancing at walking pace in profile to the left; its trappings, bridle, and surcingle are encrusted with jewels and gold.	
58	Isabel of Bourbon, Wife of Philip IV.	Portion of the picture No. 57.	Prado, Madrid.
59	The Infante Don Baltasar Carlos. Equestrian Portrait.	The famous equestrian portrait of the young Prince at six years of age. Gracefully bestriding his remarkably sturdy pony, he is galloping to the left. With his right hand he waves his baton. His head is covered with a black plumed sombrero, worn jauntily on one side. His green costume is crossed by a broad pink sash, the ends of which fly behind him. His tiny foot in long leathern riding-boot is firmly set in the stirrup. His whole bearing proclaims him every inch a prince. Companion picture to Nos. 53 and 54.	Prado, Madrid.
60	The Infante Don Baltasar Carlos.	Portion of the picture No. 59.	Prado, Madrid.
61	Duke of Olivares.	Equestrian portrait. Repetition of No. 53, with variations. The present reproduction is smaller than the portrait in the Prado; the horse is white, and with trappings about the haunches, which are absent on the chestnut charger of the picture in the Prado. Professor Justi considers this portrait a replica by Velazquez. Señor de Beruete believes it to be a very good copy by Del Mazo.	Castle of Schleissheim, Bavaria.
62	Philip IV.	Full-length, life-size. Dressed in doublet and trunk breeches of brown brocaded with silver, white hose, and low shoes; black cloak, white sleeves, and brown gloves. A stiff cambric collar encircles his throat, and from a chain around his neck is suspended the Order of the Golden Fleece. In his right hand he holds a paper inscribed with the painter's	National Gallery, London.

Order of Plates reproduced.	Title.	Description.	Gallery.
		name, 'Señor Diego Velazquez, Pintor de Vuestra Majestad.' His left hand rests on his sword-hilt. A plumed hat lies on a table behind him. The hardness and dryness of this picture, which at first certainly repels, led Sir W. Armstrong to the belief that it was a copy by Mazo of a lost portrait. Señor de Beruete has no doubt of the genuineness of the portrait. He suggests that it is the portrait painted by Velazquez immediately after the second visit to Italy. Purchased in London at the sale of the Hamilton Palace pictures in 1882 for the National Gallery.	
63	Philip IV. (called the Fraga Portrait).	The King is here represented three-quarters standing. The hair is of greater length than is usual in his portraits. He is wearing a rich red costume with much silver trimming. A broad linen collar with scalloped border covers his shoulders. Across the King's breast is an embroidered baldric which sustains his sword, upon the hilt of which his left elbow is lightly resting. In the left hand his hat; in his right hand he holds an ivory baton. Señor de Beruete says he cannot trace the hand of Velazquez in this picture, which he ascribes to Mazo. M. Thoré Burger, who published additional notes to Brunet's translation of Stirling-Maxwell, has no doubt of the authenticity of this 'clear and tender' portrait.	Dulwich Gallery.
64	A Spanish Gentleman.	Three-quarters length standing figure. Bushy hair, black moustaches; broad plain linen collar. Large basket-hilted sword suspended from a baldric which passes beneath the Collar and Badge of the Order of St. Iago. The back of his left hand against his hip. In his right hand a staff of office. Authenticity very doubtful.	Gallery, Berlin.
65	Admiral Don Adrian Pulido Pareja.	Life-size, standing, and nearly full face. In Court dress of black velvet with sleeves of silver brocade, a broad lace collar, a red sash, silver rosettes at the knees, black hose, and low black shoes. His sword is suspended from a white belt which crosses his breast. In his right hand a baton of command; his sombrero in his left hand. The face is of splendid	National Gallery, London.

Order of Plates reproduced.	Title.	Description.	Gallery.
		Spanish type, with flowing black hair, ample eyebrows, moustaches, and pointed beard. The picture is signed, but in an unusual manner, and this, added to an uncertainty in the drawing and in the quality of the painting clearly visible on close inspection, has led Señor de Beruete to doubt its authenticity. The inscription which appears on the background at the side of the right arm, runs: 'Did. Velasqz. Philip IV. a cubiculo ejusq' pictor 1639.' In the time of Palomino the picture belonged to the Duke of Arcos (*Pal.*, iii. 331). In 1828 it was in the possession of the Earl of Radnor at Longford Castle, and purchased from that nobleman together with 'The Ambassadors' by Holbein, and the 'Portrait of an Italian Nobleman' by Moroni, in 1890, for £55,000.	
66	Duke of Olivares.	A standing figure dressed wholly in black, wearing on his breast the Cross of Alcantara. A very massive gold chain in form of a baldric crosses his body. He wears a black wig, moustaches turned upwards, and beard. His right hand rests upon a table and holds a long wand, his insignia as Master of the Horse. Shown in London at the Exhibition of Spanish Art, 1895. At the Guildhall, London, 1901. Señor de Beruete believes this picture to be a very fine copy of the portrait at Dorchester House.	Edward Huth, Esq., Wykehurst Park, Sussex.
67	Duke of Olivares.	A bust portrait representing the Count-Duke at a more advanced age than in the equestrian and full-length portraits. He wears a black wig descending almost to his stiff, projecting linen collar. A black costume over which is a cloak from which his right arm is protruding. In his right hand a paper. Left hand not visible. A copy, probably, of the portrait in the Hermitage, St. Petersburg. *See* No. 68.	Royal Gallery, Dresden
68	Duke of Olivares.	A bust portrait, shorter than the bust (No. 67) at Dresden, no hands being visible. In every other respect the resemblance between the two portraits is very close. This canvas came from the Coesvelt Collection in 1814, and is believed to be the latest portrait of Olivares painted by Velazquez. Señor de Beruete has no doubt	Hermitage, St. Petersburg.

Order of Plates reproduced.	Title.	Description.	Gallery.
		that the present portrait is an original of the master, and considers the Dresden bust a copy. On the other hand, Mr. C. B. Curtis is under an impression that the Hermitage portrait is a replica of that at Dresden.	
69	A Spanish Gentleman.	Half-length of a gentleman, possessing strongly marked, handsome features, thick black hair, moustache turned upwards, and chin-tuft. Black costume, white linen cuffs. His right hand toying with a gold chain, his left hanging at his side. Authenticity doubtful.	Earl Stanhope, England.
70	Don Alonso Martinez del Espinar.	The bust portrait of a gentleman approaching fifty years of age. Dark hair, turned-up moustaches, and chin-tuft. He wears the stiff projecting linen collar called the golilla. Black costume. Don Alonso was a kind of aide-de-camp to the Infante Don Baltasar Carlos, and was the author of a work entitled *El Arte de Ballesteria y Monteria*, Madrid, 1644. Neither Professor Justi nor Señor de Beruete are satisfied as to the authenticity of this picture, though both critics praise it.	Prado, Madrid.
71	The Infanta Maria, Sister of Philip IV.	A bust portrait of the young Princess celebrated for her beauty, for whom Charles Stuart, Prince of Wales, undertook his romantic journey to Madrid. The portrait represents a beautiful young woman with a profusion of fair curls raised high from the forehead, a large ruff of pointed gauze, and a dress of grey and green ornamented with large black buttons. The sleeves are plaited. Mr. Curtis says she is wearing a small black cap on the top of her head. This appearance is given by the dressing of the profusion of tresses. The picture was painted in Naples during the painter's first visit to Italy.	Prado, Madrid.
72	A Lady.	A half-length. The features appear to be somewhat similar to those of 'The Lady with a Fan' in the Wallace Collection, of which this present picture is said to be a replica, or more correctly a study with variations. The difference in the pictures is marked: this lady is not carrying a fan, nor is a rosary suspended from her left wrist. This canvas represents a	Duke of Devonshire, London.

Order of Plates reproduced.	Title.	Description.	Gallery.
		young woman wearing a high-necked dress, her bosom covered with white lace; her right hand touches her mantilla, her left hand holds a handkerchief. The only points of resemblance in the two pictures are that both figures wear a pearl necklace and that there certainly is a resemblance in the features. Señor de Beruete suggests that this picture and 'La Femme à l'Éventail' are portraits of Francisca Velazquez. The learned critic finds the hand of Mazo in the Duke of Devonshire's picture.	
73	A Girl.	A bust portrait of a young woman whose bushy hair is brushed and tied in formal fashion and falls towards her shoulders, which are covered with an ample cape of white muslin trimmed with a double row of pearls. Costume black and white. Sleeves slashed and puffed. Authenticity very doubtful.	Louvre, Paris.
74	Velazquez.	A bust portrait of the painter, representing him in golilla and tight-fitting doublet. This portrait most resembles the portrait in the Valencia Museum, of which it may be a copy. It cannot be regarded as an authentic work.	Royal Gallery, Munich.
75	Alessandro del Borro, Italian General.	A full-length portrait of an inordinately corpulent man. His mantle, doublet, hose, and shoes, black; his hair uncovered and somewhat disordered; his right hand, much below the linen wristlet, clutches his mantle; his left hand upon his long rapier; at his feet a flag, striped red and white. Professor Justi does not believe in the authenticity of this picture; in this opinion Señor de Beruete shares.	Royal Museum, Berlin.
76	The Buffoon Pernia, called Barbarroja.	Life-size, full-length, unfinished portrait of a buffoon or *hombre de placer* of Philip IV. in the costume of a Turkish corsair. In his right hand a drawn sword, its scabbard in his left. Señor de Beruete does not find the hand of Velazquez in this picture. He thinks it may have been painted in his studio by a pupil, as a companion picture to 'Don Juan of Austria,' a juggler so called. (No. 91.)	Prado, Madrid.
77	Dwarf of Philip IV.	Seated figure of the dwarf, Don Luis de Acedo, or Hacedo, called *El Primo*; in	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
		black dress and sombrero. He is turning a leaf of a large folio. In the foreground some books, a pen and inkstand. An intellectual face; on the upper lip upturned moustaches. Background, hilly landscape.	
7	Dwarf of Philip IV.	'Don Sebastian de Morra,' the bearded dwarf of Philip IV., seated on the ground, his curt legs foreshortened, the soles of his feet presented to the spectator. He is wearing a short cloak, and over his shoulders a broad linen collar. His fists, apparently deformed, rest upon his thighs. Painted later than No. 77, probably about 1651. The fire at the Palace, and old restorations, have darkened the background.	Prado, Madrid.
79	Don Martinez Montañes.	A half-length, life-size portrait representing the Spanish sculptor at work upon a bust, a modelling-stick in his right hand. Large grey moustaches and chin-tuft. The bust is said to be intended for a portrait of Philip IV. The sculptor is wearing a dark habit confined at the waist by a belt. Plain linen collar, and silk cloak which leaves his right arm free. The picture was once thought to be a portrait of Alonso Cano.	Prado, Madrid.
80	Don Martinez Montañes.	A portion of preceding picture, No. 79.	Prado, Madrid.
81	Doña Isabel of Bourbon, First Queen of Philip IV.	Full-length, standing; black head-dress with white plume; large ruff; rich black dress embroidered with leaves of gold; bodice and sleeves of white brocaded silk. The right hand rests on the back of a chair, the left holds a fan. This portrait of Queen Isabel, the first wife of Philip IV., was bought at the ex-King Louis-Philippe's sale in 1853. Exhibited at Manchester in 1857, and sold, in 1867, to Henry Huth, Esq. Señor de Beruete does not acknowledge this portrait; on the other hand, it is praised by Mr. Ricketts and many learned critics.	Edward Huth, Esq., Wykehurst Park, Sussex.
82	The Infanta Doña Maria, Queen of Hungary, Sister of Philip IV.	Full-length, standing in similar attitude to that of Queen Isabel (No. 81), but the left hand holds a handkerchief instead of a fan; the dress much resembles that of Queen Isabel, but in place of the em-	Royal Gallery, Berlin.

Order of Plates reproduced.	Title.	Description.	Gallery.
		broidery of gold leaves the dress is enriched with broad lines of gold. For long the picture was regarded as a portrait of Queen Isabel. It is now considered to be that of the Infanta Maria, and is so designated in the latest catalogue of the Berlin Gallery. From its execution this portrait would seem to be a copy, and not a very good one, of a picture probably lost. It was acquired for this collection with the Suermondt pictures in 1874.	
83	The Child of Vallecas.	Life-size figure sitting on the ground and holding with both hands a pack of playing-cards. The stocking has fallen from the left leg about his shoe. The *Nino de Vallecas* passed for a phenomenon, having been born, it is said, of prodigious bulk and, like King Richard, with a mouth full of teeth.	Prado, Madrid
84	The Dwarf Buffoon 'El Bobo de Coria.'	The 'fool' of Philip IV., with an expression of waggery, gazes with open mouth at the spectator. The knuckles of his right hand are pressed into the palm of the left, the back of the hand resting on the right knee. He wears a large collar with scalloped edge, and cuffs. He squats upon the ground with left leg behind the heel of the right foot—a large gourd on either side of him. Companion picture to No. 83.	Prado, Madrid.
85	Menippus.	The philosopher is represented as an aged man standing on the floor of a room in tattered garments, and with an old cloak about him. The name 'MŒNIPPVS' is written on the upper part of the canvas. But for a jar, books, and scroll of parchment lying on the floor, the room is bare. There is a copy of this picture in *l'École des Beaux Arts* at Paris. This picture and Nos. 87 and 89 were painted during the last ten years of the life of Velazquez.	Prado, Madrid.
86	Menippus.	The head and bust of the picture No. 85.	Prado, Madrid.
87	Æsop.	Like its companion picture, Menippus (No. 85), the figure is standing in a bare room. His head is uncovered; a long gown of coarse material is drawn about the waist with a long linen girdle; the	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
		left hand thrust into the folds of the gown. Under his right arm a vellum folio; on the floor a bucket. In the right-hand top corner of the picture may be read 'ÆSOPVS.' There is a copy of this picture in *l'École des Beaux Arts* at Paris.	
88	Æsop.	The head and bust of the picture No. 87.	Prado, Madrid.
89	'Don Antonio the Englishman,' a Dwarf of Philip IV.	'*Don Antonio el Inglés*' is a fairly proportioned pygmy; his coxcombry is colossal, no prince could carry a greater air. He is about thirty years of age, with bushy hair falling to his shoulders. He wears a large lace collar, a stiff, richly brocaded doublet with slashed sleeves, and lace cuffs. His rapier, with ornamental hilt, is sustained by a baldric which crosses his breast. In his right hand he holds by the brim a profusely plumed hat. At his left side stands a noble black and white mastiff, which the dwarf holds by a short lead attached to its collar. This portrait has the appearance of a brilliant sketch rather than of a finished picture. A dull and poor copy is in the Berlin Gallery.	Prado, Madrid.
90	'Don Antonio.'	A portion of the picture No. 89.	Prado, Madrid.
91	'Don John of Austria.'	The original of this portrait (full-length, life-size) is now thought to have been a buffoon or juggler of Philip IV. The picture was formerly known as 'The Artillerist.' Stirling-Maxwell takes, or mistakes, him for a military engineer (*Annals*, iii. 1400). 'Don Juan' stands with a long, very sturdy staff in his right hand, the staff resembling the rammer for a small piece of ordnance. An iron key is thrust into his girdle; on the ground, arms, armour, and ammunition. He wears a low-crowned, plumed 'beef-eater' black hat with white plume; a doublet, with rich cloak silk-lined; trunk breeches, red stockings, and low shoes, rosetted. This picture is one of the brightest portraits, and is a harmony of pinks and blacks: it certainly belongs to the very end of the life of Velazquez.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
92	Mercury and Argus.	A composition illustrating the myth of Io beloved of Jupiter. To lull the suspicions of Juno, the god transforms his mistress into a beautiful heifer; but Juno, not deceived, begs the animal, and commands Argus to watch her. Mercury, by command of Jupiter, puts the hundred eyes of Argus to sleep with the music of his lyre and slays him. The painter has chosen the moment when Mercury, bearing a sword, is approaching the slumbering Argus to kill him. The heifer, in profile, lies behind the two figures. This picture, as well as 'Mars' (No. 93), and three pictures burned in the fire of 1734, were designed for the Hall of Mirrors in the Alcazar at Madrid; a fact that accounts for the size and form of the canvases.	Prado, Madrid.
93	The God Mars.	The seated figure is nude, but for a helmet and a loin-cloth. The left foot is raised upon one of the many pieces of armour which strew the foreground. The elbow rests on the raised knee, the hand is placed against the cheek. Life-size.	Prado, Madrid.
94	Doña Mariana of Austria, Second Wife of Philip IV.	Full-length standing figure habited in black dress, the hem of the garment trimmed with eight rows of broad silver embroidery. The circumference of the hooped dress is enormous. The hair is dressed extravagantly. Her right hand rests on the back of a chair, her left holds a handkerchief. Her dress is rich but plain; she wears a muslin yoke with scalloped berthe. The costume suggests that the picture was painted in 1659, when the Court was in mourning for the Infante Fernando. On a table behind the Queen is a horologe. *See* No. 95, which is a replica of this portrait; the two pictures are the last portraits painted by Velazquez of the Queen.	Prado, Madrid.
95	Doña Mariana of Austria, Second Wife of Philip IV.	Repetition of No. 94. The only difference is in the drapery in the background above the portrait.	Prado, Madrid.
96	Doña Mariana of Austria, Second Wife of Philip IV., at prayer.	The Queen is represented kneeling at prayer; in her hands, which rest upon the cushion of a *prie-dieu*, is a small open book. Rich tapestry hangings to the	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
		chamber. This picture and its companion (No. 94) were brought from the Escorial. Neither picture is by Velazquez.	
97	Philip IV. at Prayer.	The King, wearing a black habit, is on his knees at a richly brocaded *prie-dieu*; his hands are placed on a large cushion tasselled at the corners. This portrait and its companion (No. 96) are not by Velazquez.	Prado, Madrid.
98	Doña Mariana of Austria, Second Wife of Philip IV.	Three-quarters length; her right hand, with jewelled forefinger, rests upon a fan; her left, also bejewelled, rests upon her wide-hooped quilted dress, and holds, loosely, a large white handkerchief. She is wearing a yoke of muslin, and below it, and over her corsage, is a berthe with scalloped edges, on which are displayed rosettes; a double row of pearls traverses the neck, shoulders, and bosom, while a quadruple rope of pearls ornaments the lower part of the cape. Her head-dress takes enormous proportions, her hair being set out on either side to a great width, the ends tied with bows, from which hang large pearls and other jewels in profusion. A white plume falls towards her left shoulder. This would seem to be the first portrait of the young Queen painted by Velazquez; an earlier portrait was executed by Mazo during the absence of his master in Italy. The somewhat lengthy description is perhaps necessary, as this portrait has been sometimes confused with that of the Infanta Doña Maria Theresa, daughter of Philip IV. and Queen of Louis XIV. of France.	Imperial Museum, Vienna.
99	Doña Mariana of Austria, Second Wife of Philip IV.	A bust repetition of Nos. 94 and 95. The picture was sold at the Hugh Baillie sale in 1858, and was exhibited in Manchester, 1857; Royal Academy, 1875. This picture is not recognised by Señor de Beruete.	H. B. Brabazon, Esq., Battle, Sussex.
100	Doña Mariana of Austria, Second Wife of Philip IV.	A repetition of No. 101, without rosette on left shoulder; in all other respects the same.	Imperial Museum, Vienna.
101	Doña Mariana of Austria, Second Wife of Philip IV.	Three-quarters length. Represented at about fifteen years of age. The portrait greatly resembles that of Queen Mariana	Imperial Museum, Vienna.

Order of Plates reproduced.	Title.	Description.	Gallery.
		(No. 100). The deep diaphanous collar of tulle, the scalloped berthe decorated with rows of pearls, the display of jewellery, the method of ornamenting the hair with knots, jewels, and a plume, every choice of fashion agreeing in both pictures. From the waist on the right side hang two gold chains with watches lying upon the basque.	
102	Doña Mariana of Austria, Second Wife of Philip IV.	A bust picture, painted, it would seem, as a preliminary study for the three-quarters length at Vienna.	Louvre, Paris.
103	The Infanta Doña Maria Theresa, Daughter of Philip IV.	A short bust, little more than a head. The portrait represents the Princess at about the age of twelve years; her widely befrizzed hair is adorned with rows of gossamer-like ribbons resembling butterflies.	Prado, Madrid.
104	The Spinners (Las Hilanderas).	This picture, in which Velazquez speaks the final word he has to say about light, takes for its scene the Royal Tapestry Manufactory of Santa Isabel at Madrid. It was painted about the year 1656, and was formerly in the Buen Retiro. The composition contains eight figures—the principal, a superb woman, her splendid form and shapely head with abundant hair bound neatly in a fillet, winds yarn upon a spool; her head is turned from the spectator. Behind her is a girl entering the chamber with a basket; a girl in the centre of the picture pauses in her work of carding wool to watch a cat sleeping at her feet; on the left an old woman turns from her spinning-wheel to speak to a girl who is drawing a curtain back. Beyond this scene, in an inner room, are three ladies examining a large tapestry hung in an alcove. This picture has been much repainted, owing, it is probable, to injuries from fire in 1734.	Prado, Madrid.
105	The Spinners (Las Hilanderas).	Portion of the picture No. 104.	Prado, Madrid.
106	The Spinners (Las Hilanderas).	Portion of the picture No. 104.	Prado, Madrid.
107	The Spinners (Las Hilanderas).	Portion of the picture No. 104.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
108	The Maids of Honour (Las Meninas).	This famous picture, formerly known as 'The Family,' was called 'The Gospel of Art' by Luca Giordano. We see Velazquez at work in his studio in the Palace painting the portraits of the King and Queen, whose figures are reflected in a mirror at the far end of the room. The painter holds a brush in his right hand, a palette with brushes and colours are on his left. During an interval for rest the little Princess, Doña Margarita, has entered with her dog, and her two maids, *las Meninas*, who have given their names to the picture. Velazquez has painted the picture for the spectator to view the scene as it appeared to the royal parents. We learn from Palomino (*El Museo Pictorico*, Madrid, 1715-24 fol.) the names of the persons represented. The maids, who are trying to amuse the Infanta, are Doña Maria Agustina, daughter of Don Diego Sarmiento, and Doña Isabel, daughter of Don Bernardino de Ayala y Velasco, Count of Fuensalida. The two dwarfs are Nicolasito Pertusano and Maria Barbola: Pertusano is teasing a magnificent dog lying in the foreground on the right. Behind them is a lady, Doña Marcela de Ulloa, habited as a nun, conversing with a royal attendant. On a flight of steps in the far distance stands Don José Nieto, *Aposentador de la Reyna*, who was a candidate with Velazquez for the post of *Aposentador de Palacio*, as appears from a State paper dated February 16, 1652. Nine figures, less than life-size.	Prado, Madrid.
109	Las Meninas (The Maids of Honour).	Portion of the picture No. 108, showing portrait of the Infanta.	Prado, Madrid.
110	Las Meninas (The Maids of Honour).	Portion of the picture No. 108, showing the portrait of Doña Maria Sarmiento.	Prado, Madrid.
111	Las Meninas (The Maids of Honour).	Portion of the picture No. 108, showing the portraits of Doña Isabel de Velasco and Don José Nieto.	Prado, Madrid.
112	Las Meninas (The Maids of Honour).	Portion of the picture No. 108, showing portrait of Velazquez.	Prado, Madrid.
113	The Maids of Honour (Las Meninas).	Portion of the picture No. 108, showing the magnificent dog in the foreground.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
114	The Infanta Doña Margarita Maria. (In the Prado Catalogue called a portrait of the Infanta Maria Theresa.)	The full-length portrait of the Infanta at about nine years of age, facing front. Her hair is dressed widely and is adorned with ribbons. On her bosom is a large rosette. She wears a dress that is a glittering symphony of pink and silver; a circlet of jewels is around her neck, and a broad gold chain takes a waving line across her bodice. Her hands are resting upon the wide basque of her costume; she holds a large lace handkerchief in her right, and roses in her left hand. This picture was fortunately rescued from the fire at the Alcazar in 1734.	Prado, Madrid.
115	The Infanta Margarita Maria.	A half-length copy—not by Velazquez—of the portrait in the Prado. The Princess is represented at about nine years of age.	Imperial Museum, Vienna.
116	The Infanta Maria Theresa.	Full-length standing figure, life-size, of the Princess at about nine years of age. In her right hand is a closed fan, in her left a cushion. She wears a necklace of jewels with pendant, and a white berthe, on which is a huge black rosette with large jewels in the centre. The basque and skirt of her hooped dress are overlaid with broad rows of heavy trimming. Probably not by Velazquez.	Imperial Museum, Vienna.
117	The Infanta Margarita Maria.	Full-length, standing portrait of the Princess as a child of five or six years. Her hair is flowing in curls to her shoulders and adorned with a knot of ribbon. She wears a dress of greyish white, a necklace and a black lace collar over a scalloped berthe; both hands rest on the basque of her hooped skirt, which reaches to the ground.	Imperial Museum, Vienna.
118	The Infanta Margarita Maria.	Three-quarters length, life-size portrait of the young Princess standing with her right hand resting upon an arm of a chair, in her left hand a flower. Her hair, which flows to her shoulders, is decorated on the right side with a knot of ribbon. She is wearing a jewelled necklace, a black lace collar, and a scalloped berthe, across which is a broad gold chain. At the top of the picture is inscribed in large characters: 'L'INFANTE MARGVERITE.' The picture is with other masterpieces of the Louvre in the Salon	Louvre, Paris.

Order of Plates reproduced.	Title.	Description.	Gallery.
		Carré. Théophile Gautier says of this portrait that in the expression there is a consciousness of dignity belonging to the position of a princess; 'it is but a little child, yet the daughter of a king, who will one day be a queen.'	
119	The Infanta Margarita Maria, Daughter of Philip IV.	The Princess is represented as a child of about three years of age. She wears a white dress with scalloped hem which reaches to the ground; a jewelled necklace, black lace collar, a berthe fastened with knot of ribbon, a broad gold chain transversely across her body, black lace cuffs, and jewelled wristlets. Her right hand rests upon a table on which stands a glass vase filled with flowers; in her left hand she holds a closed fan.	Imperial Museum, Vienna.
120	The Infanta Margarita Maria.	A copy of the preceding picture, No. 119, probably by J. B. del Mazo.	Munich.
121	The Infante Philip Prosper.	The infant Prince, son of Philip IV. and his second wife, who only lived for four years. Here he is two years old, an engaging child standing in an easy attitude, his right hand upon the back of a chair, his left hand toying with a chain suspended from his waist, one of three chains with playthings attached. Lying in the chair is a vivacious, delightful little white dog, which Palomino says 'seems alive, and was painted after one which Velazquez greatly admired.'	Imperial Museum, Vienna.
122	Philip IV.	The King, about fifty years of age, stands in a black dress, a ruff about his neck, and wearing the Collar of the Golden Fleece. His cloak hangs loosely from his shoulders. In his right hand is a paper inscribed *Señor*; his left hand, resting on his sword-hilt, holds his hat. Behind him is a somewhat rude table covered with a cloth. Full-length. Bought at the ex-King Louis-Philippe's sale in 1853 by Mr. Henry Farrar, who, in 1863, sold it to Henry Huth, Esq., the father of the present possessor. There is some uncertainty about this portrait, which is not acknowledged by Señor de Beruete; by many it is thought to be the original of the picture in the Prado, which is now attributed to the 'School of Velazquez and ascribed to Del Mazo.	Edward Huth, Esq., Wykehurst Park, Sussex.

Order of Plates reproduced.	Title.	Description.	Gallery.
123	Philip IV.	A portrait of the King painted at an earlier period than that of the preceding picture, No. 122. He is wearing a black hat; below the projecting stiff linen collar, called the golilla, is suspended the Order of the Golden Fleece. In his right hand is a paper; the left hand touches his sword-hilt. Three-quarters length. Authenticity doubtful.	Hermitage, St Petersburg.
124	Philip IV.	The King is painted when about forty-five years of age. He is clad in half-armour, a lace collar over the gorget, a scarf wound about his waist; in his gauntleted right hand is a staff. Full-length. A poor work, certainly not by Velazquez.	Prado, Madrid.
125	Philip IV.	The King at an advanced age. Full-length, standing. He is dressed in a rich costume. In his right hand is an inscribed paper, in his left a sombrero. Attributed to Del Mazo.	Prado, Madrid.
126	Philip IV.	A bust portrait of the King when about fifty years of age. He wears a close-fitting plain doublet and a wide, projecting linen collar. No chain or other ornament. This portrait closely resembles the bust portrait in the National Gallery, London, which, however, was painted at a later period. *See* No. 127.	Prado, Madrid.
127	Philip IV.	A life-size bust portrait of the King towards the close of his life. As in the preceding picture, No. 126, the King is habited in a close-fitting black silk doublet, but in this case the garment is ornamented with gold cord. Formerly in the collection of Prince Demidoff, Florence. Purchased in Paris from M. Sano in 1865 for the National Gallery.	National Gallery, London.
128	Philip IV.	A repetition, or rather a mediocre copy, of the life-size bust portrait in the National Gallery, London. *See* No. 127.	Imperial Museum, Vienna.
129	Philip IV.	A repetition, or rather a mediocre copy, of the life-size bust portrait in the National Gallery, London. *See* No. 127.	Louvre, Paris.
130	The Coronation of the Virgin.	Seated in the heavens the Father and the Son hold with their right hands a chaplet above the head of the Virgin. Between the figures the Holy Spirit is hovering in	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
		the form of a Dove. Supported by clouds, the Virgin, a figure of exceeding dignity and beauty, with looks downcast, gently lays her right hand upon her bosom; her left hand is extended from her side. Beneath her feet are four exquisite cherubs. A child-angel on either side upholds the Virgin's robe. Note that this Virgin recalls El Greco's rendering of the Divine Mother. The picture was painted for the Oratory of Queen Mariana; it was one of the last works executed by Velazquez.	
131	The Coronation of the Virgin.	A portion of the picture No. 130.	Prado, Madrid.
132	St. Anthony the Abbot visiting St. Paul the Hermit.	The two Saints are seated before a grotto in a wild country, St. Paul in a white robe, and with clasped hands, and St. Anthony, with hands apart, and with an expression of astonishment. The two figures are regarding a raven which is approaching them with food in its beak. In the distance two lions are making a grave. In a second scene in the extreme distance, St. Anthony is seen praying over the body of St. Paul. A sketch, said to be an original, for this picture was sold in the ex-King Louis-Philippe's sale in 1853. This canvas, and 'The Coronation of the Virgin' (No. 130), were the last pictures painted by Velazquez.	Prado, Madrid.
133	St. Anthony the Abbot visiting St. Paul the Hermit.	A portion of the preceding picture, No. 132.	Prado, Madrid.
134	Don Diego del Corral y Arellano.	A full-length standing portrait of a gentleman about fifty years old. He is habited in black with the long surcoat closely buttoned. His shoes are tied with black ribbons; in both hands he holds folded papers; the right hand is placed upon a table covered with velvet. This and the companion portrait (No. 135) remained in the château de Narros from the time of Velazquez until the middle of the last century, when they fell into the possession of the Duke of Villahermosa, a cousin of the Count de Narros, and recently, in the terms of the will of the Duchess of Villahermosa, have passed to the Prado. Don Diego was an eminent jurisconsult in the reigns of Philip III. and Philip IV.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
135	The Wife of Don Diego del Corral y Arellano.	A full-length, standing in hooped dress. In her right hand she holds a ribbon attached to a child of three years; her left hand is placed upon a chair. She wears a deep linen collar edged with lace, a gold chain, and jewelled wristlets. A companion picture to No. 134, which has also passed recently to the Prado, but in this case the work is inferior, and the authenticity of the picture cannot be granted.	Prado, Madrid.
136	Venus with the Mirror (*Venus del Espejo*).	The goddess, entirely nude, is lying at full length upon a couch covered with white and black silk drapery. Her back is towards the spectator, and she is contemplating the reflection of her face in a black-framed mirror held in front of her by a dove-winged Cupid, whose scarf of pale blue contrasts with the rose-pink ribbon entwined around his wrists, and hanging about the frame of the mirror. A ruby-coloured curtain forms the background. The picture was known as the *Rokeby Velazquez*, because of its long-abiding place at Rokeby, in Yorkshire. It was bought by Mr. Morritt, of Rokeby Park, on the recommendation of Sir Thomas Lawrence, for £500. Having been purchased for the sum of £45,000, the picture was presented to the nation by the National Art Collections Fund, and hung in the Spanish Room of the National Gallery in the spring of the year 1906. Señor A. de Beruete points out that the *Venus del Espejo* became one of the treasures of the house of Alba as part of the marriage-portion of Doña Catalina de Haro y Guzman, Condesa-Duquesa de Olivares, when she married the Duke of Alba in 1688. Señor de Beruete also records that in two inventories of the paintings belonging to Don Gaspar de Haro, Conde-Duque de Olivares—the first drawn up in 1682, before his pictures were shipped to Naples, where he governed as Viceroy, and the second in 1688, after his death—occurs the following passage: '. . . There deserves mention a Venus of life-size reclining nude, with a child who holds up for her a mirror into which she gazes. This picture is an original work by Don Diego Velazquez.'	National Gallery, London.

	Title.	Description.	Gallery.
137	Philip IV.	Equestrian portrait. Mounted on a prancing horse, Philip, wearing a large hat with black plumes, is in body armour. In his right hand a marshal's baton. A foot-soldier carries the King's helmet. Two hovering angels support a globe. A figure of War casting the lightning, and Peace holding a cross and laurel crown. Señor de Beruete points out, what is now universally acknowledged, that this is a Flemish work by a pupil or imitator of Rubens; it shows none of the qualities of Velazquez. There are drawings attributed to Velazquez in the Uffizi Gallery, but they must be taken with great reserve.	Uffizi Gallery, Florence.
138	The Infante Don Baltasar Carlos.	A standing three-quarters figure looking towards the left. His cuirass crossed by a red scarf; hands gauntleted. Suspended from the neck of the young Prince is the Order of the Golden Fleece. In his right hand a baton. On a table to the right is placed his helmet. Said to have been painted in 1639 when the Prince was eleven years old. There is a replica of this picture in His Majesty's collection at Buckingham Palace; both pictures are probably copies, perhaps by Del Mazo, of a lost original by Velazquez.	Royal Museum, The Hague.
139	Velazquez.	This charming bust portrait of himself is admittedly by Velazquez, and is a little less than life-size. The handsome face is turned very slightly to the right. The hair bushy, the moustaches turned upwards. Velazquez is dressed in black, and wears a turned-down collar. It is thought that this is the portrait of which Pacheco speaks as having been painted by Velazquez during his stay in Rome in 1630.	Capitoline Museum, Rome.
140	Pope Innocent X.	The Pontiff is seated in an elaborate chair, upon the elbows of which his arms are resting. His expressive eyes appear to scrutinise the spectator. In his left hand is a paper inscribed 'Alla Santª di Nro Sigre Innocencio Xo. Per Diego de Silva Velazquez de la Camara de S. M. Cattca.' The picture is a symphony in red, and was painted in the seventy-fifth year of the Pope's life. Sir Joshua Reynolds regarded it as the finest picture in Rome, and made a copy of it. Armengaud,	Doria Palace, Rome.

	Title.	Description.	Gallery.
		Rome, p. 284, says, 'It is the prodigy of art.'	
141	Two Young Men at a Meal.	This picture is one of the early *bodegones* spoken of by Pacheco and by Ponz. It is a kitchen scene, wherein is a table on which bowls, jars, and a pestle and mortar are standing. An orange, stalked and leaved, is placed in the mouth of a tall pitcher. Seated by the table are two half-length figures, one of whom is drinking from a glass bowl.	Duke of Wellington, Apsley House, London.
142	The Vintager.	A smiling youth, half-length and less than life-size, is presented full-face to the spectator. In his right hand a bunch of grapes, in his left a long unsheathed knife. A basket, with the same fruit, stands beside him. The picture was shown at the Exhibition at Madrid, 1892-3, and afterwards went to the collection of Mr. E. F. Millikin of New York. Brought to England in 1902, it was sold in that year at Christie's to Mr. Laurie.	Messrs. Knoedler & Company, London.
143	The Musicians.	The picture consists of three half-length figures. Two of them, accompanying themselves on a guitar and violin respectively, are engaged in a duet; the third, a boy, is holding in his left hand a tumbler of liquor; under his right arm is a guitar. Behind the boy an ape appears. On a table is a napkin folded on a plate, near by is a loaf and knife; beside a thin round cheese with a slender knife stuck in its centre there is a tall glass filled with wine. This picture was discovered by Mr. Langton Douglas in Ireland, from whom it was acquired by Dr. Bode.	Kaiser Friedrich Museum, Berlin.
144	The Water-Carrier.	The 'Aguador' is handing a glass of water to a boy whose fingers close around the stem of the glass. In the background is a third figure with a jug to his lips; he is so greatly in shadow that he cannot readily be seen. An 'alcarraza,' the mouth of which is covered with a two-handled cup, probably containing snow, stands upon a table. A very large pitcher, the mouth of which is sealed with a bung, having a ring and line attached, the stock-in-trade of the Aguador, and on which his left hand rests, is in the foreground.	Duke of Wellington, Apsley House, London.

	Title.	Description.	Gallery.
		This picture, which is the most masterly of the early *bodegones*, and which Velazquez himself certainly prized, as he took it with him from Seville when he went to Madrid, was seized by the Duke of Wellington with the baggage of King Joseph Bonaparte, after the battle of Vittoria in 1814.	
145	Christ and the Pilgrims of Emmaus.	This picture is of the early days of Velazquez, and represents life-size figures of Christ and two disciples, Cleopas and another, at a table. The Saviour is to the left of the spectator. With His right hand He is lifting the bread from the table, which is covered with a white cloth. The disciple in the foreground, with a startled air, extends his left arm towards the Saviour. The elder disciple on the far side of the table is undisturbed, and appears to expostulate and gently rebuke the other (John xxiv. 31, 32). Señor de Beruete informs us that this was one of the pictures in the collection of Señor Cañaveral, from whence it passed into the hands of Señora Viuda de Garzon.	Don Manuel de Soto, Zurich.
146	St. Peter seated on a Rock.	A single figure less than life-size. The Saint, seated in a grotto, is gazing heavenward. His hands are clasped below his left knee, which is across his right. His bare feet are visible below his tunic. His keys are lying in the foreground. Before this picture came into the possession of Señor de Beruete, it had passed through the collections of Count del Aguila in Seville, and of Señor Cañaveral.	Señor de Beruete, Madrid.
147	The Virgin and St. Ildefonso.	The picture represents Our Lady surrounded by angels delivering the Chasuble to the Saint. St. Ildefonso dressed in black is kneeling before her. The figures are less than life-size. Señor de Beruete says that, in spite of the bad condition of the picture and the most atrocious repainting, its authenticity may be affirmed from what remains.	Archbishop's Palace, Seville.
148	Portrait of a Young Man.	A half-length, life-size, of a gentleman approaching thirty years of age, dressed in black, and wearing a stiff linen collarette. Only the outlines of the hands are painted. Señor de Beruete says that this picture is	Pinakothek, Munich.

	Title.	Description.	Gallery.
		the only authentic work of Velazquez in the Munich Pinakothek.	
149	Joseph's Coat.	The scene represents a terrace with tessellated pavement before a house in the portico of which Jacob is seated, his feet resting on a rich rug. The Patriarch is horrified at the blood-stained tunic which the brethren are displaying before him. A little dog is excitedly barking. Two figures, apparently visitors to the Patriarch, are vaguely outlined in the background of the terrace. Beyond, the low-lying landscape. This is the companion picture to 'The Forge of Vulcan' (Plate XXVIII.) in the Prado; both pictures were painted during the first visit to Rome, and were brought back as presents to Philip IV.	Escorial, Madrid.
150	Don Juan Mateos.	A half-length portrait of the 'Ballestero principal' to Philip IV. He wrote a work entitled '*Origen y dignidad de la Caça*,' Madrid, 1634, which has a medallion portrait of the author at foot of the title-page. The figure, the features, the costume, all agree with the portrait by Velazquez in the Dresden Gallery, and fix the identity of the model for the painting. The portrait of Mateos may be recognised in 'The Boar Hunt,' in the National Gallery. The portrait represents an elderly man of stern aspect, with hair closely cut, grey moustaches and chin-tuft; full compressed lips, and penetrating gaze. He wears a close-fitting ornamented black doublet with cloak over it, and a stiff linen collarette. The hands are slightly painted; the right holds a fold of his cloak, the left is upon his sword-hilt. Professor Justi says Don Juan Mateos was Master of the Hounds to the King.	Royal Gallery, Dresden.
151	Christ at the Column.	The Saviour, wearing only a loin-cloth, kneels upon the ground with arms outstretched, and bound at the wrists with cord, which is attached to a column on the left of the spectator. On the right a child, attended by an angel, is kneeling in an attitude of prayer. Lying in the foreground are knotted cords and scourges, instruments of torture. Presented to the National Gallery by the Right Hon.	National Gallery, London.

	Title.	Description.	Gallery.
		Sir John Savile, G.C.B. (afterwards Lord Savile), in 1883.	
152	The Duke of Modena.	A life-size bust portrait of Francis d'Este, Duke of Modena, who is represented in armour with a crimson scarf across the cuirass. A mass of black flowing hair surrounds the face; a slight upturned moustache adorns the upper lip. The Duke appears to be about twenty-four years of age. The picture, which is in perfect preservation, after having been missing for many years was bought in 1843 as a Van Dyck for the Modena Gallery.	Gallery, Modena.
153	Portrait of a Man.	A bust portrait of an unknown Spanish gentleman about thirty-five years of age, dressed in black, with a plain, projecting linen collarette. The face is fine, with black hair, long upturned moustaches, and pointed beard. The eyes are fixed on the spectator. The picture for a long time passed for a portrait of Velazquez.	Duke of Wellington, Apsley House, London.
154	Don Baltasar Carlos and a Dwarf.	Probably the earliest portrait of Don Baltasar Carlos, painted when the Prince was two years of age. He is richly dressed, and stands in the centre of the canvas. A baton is in the right hand of the infant and his left hand is on his sword-hilt. On a cushion beside him is a velvet hat with a white plume. The dwarf in the foreground turns his head towards the Prince; he wears a large collarette, and a gold chain crosses his body. In his right hand the dwarf holds a rattle, in his left hand an apple. This picture has been called a portrait of the Prince of Parma, painted by Correggio.	Boston Museum, U.S.A.
155	Don Baltasar Carlos.	The Prince in this picture is perhaps a year older than the portrait in the Boston Museum. In this picture the pose is the same as in the portrait at Boston. The plumed hat of the young Prince lies upon a cushion by his side. His dress is of a green tint covered with ornaments of silver, and a crimson sash is worn across the breast.	Wallace Collection, London.
156	Don Baltasar Carlos.	The Prince is here represented at eleven years of age. He stands wearing a coat of black velvet richly ornamented with silver cord, and with large rosettes at his	Imperial Museum, Vienna.

	Title.	Description.	Gallery.
		knees; silk hose and low black shoes. His right hand rests on an armchair, his left on his sword-hilt. Behind is a table on which is placed his black sombrero.	
157	Don Baltasar Carlos.	This is a reproduction of the picture in the Prado of the young Prince in hunting-dress, with the variation that the tree on the right of the picture in the Prado is here omitted. Although the portrait is attributed to Velazquez, Señor de Beruete is of opinion that it is a fine copy by Mazo.	Marquis of Bristol, Ickworth, Bury St. Edmunds, England.
158	Don Baltasar Carlos.	A full-length portrait of the Prince holding a baton, and dressed in armour inlaid with gold. Purchased with the Rainer Collection in 1821. Señor de Beruete is the first to doubt the authenticity of this work. He says that certain parts might well be taken to be by Velazquez, nevertheless, he thinks that it is a copy by Mazo.	Royal Museum, The Hague.
159	Don Baltasar Carlos.	A repetition of No. 158. This picture is said to have been presented by King Philip IV. to King Charles I. Its colouring and design remind Señor de Beruete of the works of Carreño. He thinks that this picture is from an original of Velazquez.	Buckingham Palace, London.
160	A Stag Hunt.	King Philip IV. and his Court are chasing stags in an enclosure of the Pardo. The Queen and her ladies-in-waiting are watching the hunt from a raised stage in the foreground. The picture was sold by Joseph Bonaparte to Mr. Baring, from whom it descended to the present possessor. Some critics, among whom is Professor Justi, doubt the authenticity of this picture: it was entered in the inventory of the Palace under the title of *Cacería del Tabladillo.*	Lord Ashburton, The Grange, Hants.
161	View of Zaragoza.	The river Ebro runs between the city and its opposite bank, from which the view of the city is taken. The river is dotted with pleasure-barges. The foreground is taken up by groups of persons of every degree — ladies, gentlemen, merchants, students, beggars, full of picturesque movement. Bridges cross the river, and in the background stands the city with churches, towers, monuments, palaces,	Prado, Madrid.

	Title.	Description.	Gallery.
		and imposing structures of all kinds. Many critics think this picture is the joint work of Velazquez and Del Mazo; others, among whom are Mr. Ricketts and C. Gasquoine Hartley, think that the whole picture is the work of Mazo. Señor de Beruete gives the landscape to Velazquez.	
162 163	Two Landscapes.	In one landscape two cavaliers have met upon a road, one of them is questioning a peasant; two other wayfarers are seated on a bank. In the distance is a grove, and beyond are cliffs stretching to the ocean. In the companion landscape are three cavaliers, two ladies, and two dwarfs. The dwarfs are Don Sebastian de Morra and Don Antonio the Englishman, whose portraits are in the Prado. Señor de Beruete thinks these landscapes are the work of Mazo.	Marquis of Lansdowne, Bowood, Wilts.
164	The Count-Duke of Olivares.	A full-length portrait. The Prime Minister of Philip IV. is standing dressed entirely in black, wearing the green cross of Alcantara, and a massive gold chain across his body. His right hand holds a wand, his insignia as Master of the Horse. It is agreed on all hands that this portrait is authentic in every particular. It is said to have come from the collection of the Count of Altamira, a descendant of the Count-Duke.	Major G. L. Holford, Dorchester House, London.
165	Cardinal Pamphili (?)	A life-size bust portrait of a cardinal with black hair, moustaches, and slight chin-tuft. Handsome features, and genial expression of a man little more than thirty years of age. He wears the biretta and cape. Señor de Beruete says that every detail reveals the hand of Velazquez, and the portrait may be accepted without hesitation. Cardinal Pamphili was a nephew of Pope Innocent X., and was Archdeacon of Toledo. The portrait was acquired by the American artist Mr. F. Lathrop, and has found its way to the United States.	Spanish Society of America, New York.
166	The Lady with a Fan.	A half-length portrait of a lady with a most expressive, dark, pale countenance, black hair and eyes. She wears a low-cut bodice and mantilla. A circlet of jewels is around her neck, a rosary is suspended	Wallace Collection, London.

	Title.	Description.	Gallery.
		from her left arm. Her hands are covered with light-coloured gloves; in her right hand an open fan. The picture passed from the Lucien Bonaparte Collection to the Aguado Collection at Paris, and thence into the possession of Sir Richard Wallace.	
167	Portrait of a Girl.	A life-size bust portrait of a child about nine years of age with large expressive black eyes and abundant bushy hair. The frock she is wearing is lightly sketched in. It is thought that this may be the portrait of a grandchild of Velazquez, but whether this is so or not, as Señor de Beruete states, it is 'a beautiful authentic portrait.' It was lent by Arthur Sanderson, Esq., to the Exhibition of the Works of Spanish Painters at the Guildhall in 1901. Formerly the picture had been in the collection of Sir William Knighton, Bart.; from the Sanderson Gallery the work passed to the gallery of the late M. Rodolphe Kann.	M. Edouard Kann, Paris.
168	Portrait of a Man.	A bust portrait of a gentleman of handsome and noble type. His flowing hair is growing scanty; his moustaches and pointed beard though grey are yet abundant. He is dressed in black and wears a gold chain. A red cross but faintly visible seems to proclaim him a Knight of Santiago.	Royal Gallery, Dresden.
169	Velazquez.	A bust portrait of Velazquez by himself, which resembles that at the Vatican, and those in 'The Lances' and 'The Maids of Honour.' There are many copies or imitations of this picture.	Museum, Valencia.
170	Juan de Pareja, the Servant of Velazquez.	A bust portrait of the 'slave' and afterwards pupil of Velazquez, who is represented nearly full-face with head raised. The warm copper-coloured skin and abundance of bushy crisp hair show the Moorish origin of the subject. He wears a dark-green doublet, above which is a broad lace collar which covers his shoulders. This portrait was painted during the second visit to Rome; and in preparation for painting the portrait of Pope Innocent x. It was purchased by the second Earl of Radnor in 1811.	Earl of Radnor, Longford Castle, Wilts.

	Title.	Description.	Gallery.
171	Pope Innocent X.	A bust portrait of Giovanni Battista Pamphili, Pope Innocent X., formerly in the Houghton Gallery. The Pontiff is wearing a red cap and cape with a collar of rolled linen. This bust at the Hermitage is believed to be an elaborate study for the seated figure in the Doria Palace at Rome.	Hermitage, St. Petersburg.
172 173	Two Sketches.	There are seven drawings in the British Museum attributed to Velazquez. Of these two only need be considered. The one (marked '1881-6-11-37') on blue-tinted paper represents three prominent horsemen, with others, all seen from behind. The other (marked '50-10-14-101') represents in base a horse and its rider, and, above, a horse slightly sketched. There is an extraordinary scarcity of drawings by Velazquez, which is explained by the suggestion that he made few preliminary studies. It is said that up to the present time only about five or six authentic drawings are known, and not one of them of any real importance. In Spain, it is only possible to regard as authentic two sketches at Madrid, one in the National Library and the other in the Academy of San Fernando. There are two in the Jovellanos Institute at Gijon, which Señor de Beruete dismisses as unauthentic; but in this collection he is inclined to think there is an authentic drawing for the figure of the angel in the 'Christ at the Column' in the National Gallery. In the Louvre a sketch of part of 'The Lances' is attributed to Velazquez. Other charming drawings ascribed to Velazquez are more in the style of Van Dyck.	British Museum, London.

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THE VELAZQUEZ GALLERY IN THE PRADO MUSEUM, MADRID.

THE ADORATION OF THE KINGS.

Prado, Madrid

FRAGMENT OF "THE ADORATION OF THE KINGS."

PRADO, MADRID

CHRIST IN THE HOUSE OF MARTHA.

National Gallery, London.

Bequeathed by the Right Hon. Sir William H. Gregory in 1892.

THE OLD COOK; OR, THE OMELETTE.

SIR FRANCIS COOK, RICHMOND, ENGLAND.

THE STEWARD

Sir J. C. Robinson, England.

UNIV. OF CALIFORNIA

THE BREAKFAST.

St. Petersburg

BUST PORTRAIT OF PHILIP IV. AS A YOUNG MAN.

PRADO MADRID,

LIBRARY OF
CALIFORNIA

PORTRAIT OF PHILIP IV. AS A YOUNG MAN.

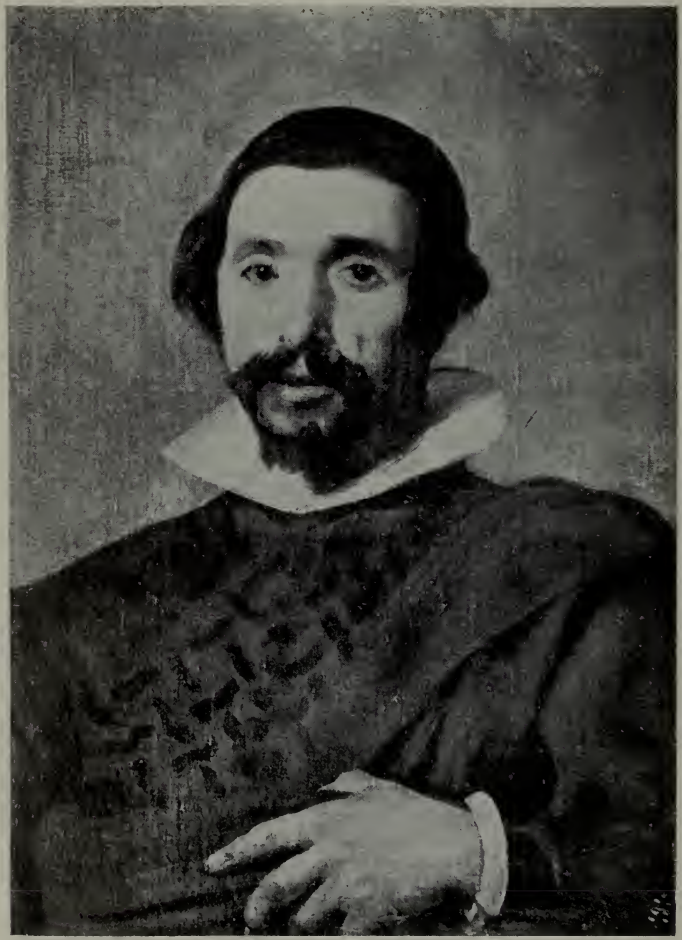
Prado, Madrid

PORTRAIT OF THE INFANTE DON CARLOS,
SECOND SON OF KING PHILIP III.

PRADO, MADRID.

PORTRAIT OF A BUFFOON OF PHILIP IV., CALLED PABLILLOS DE VALLADOLID.

PRADO, MADRID.

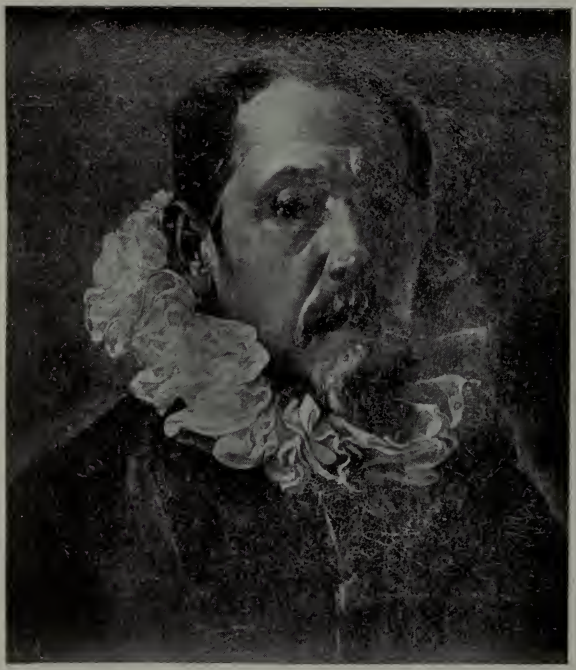


FRAGMENT OF THE PORTRAIT OF THE BUFFOON
PABLILLOS DE VALLADOLID.

Prado, Madrid

PORTRAIT OF A MAN.

Prado, Madrid.



PORTRAIT OF A MAN.

Prado, Madrid.

PORTRAIT OF DOÑA JUANA PACHECO, WIFE OF VELAZQUEZ.

PRADO, MADRID.

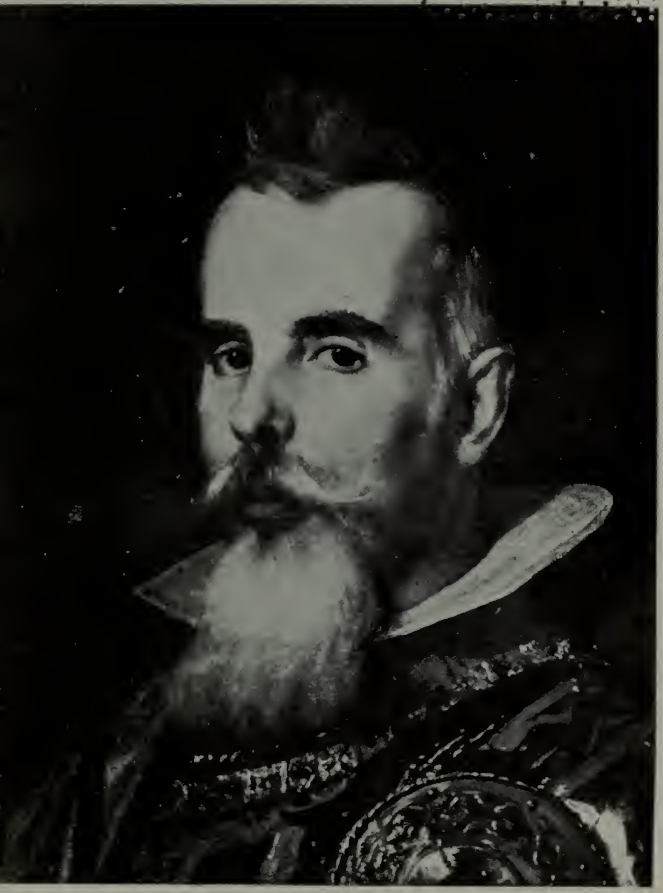
PORTRAIT OF A LITTLE GIRL
(Supposed to be the Daughter of Velazquez).
PRADO MADRID.

PORTRAIT OF A LITTLE GIRL.
(Apparently Sister of the Subject of the Preceding Picture).

PRADO, MADRID

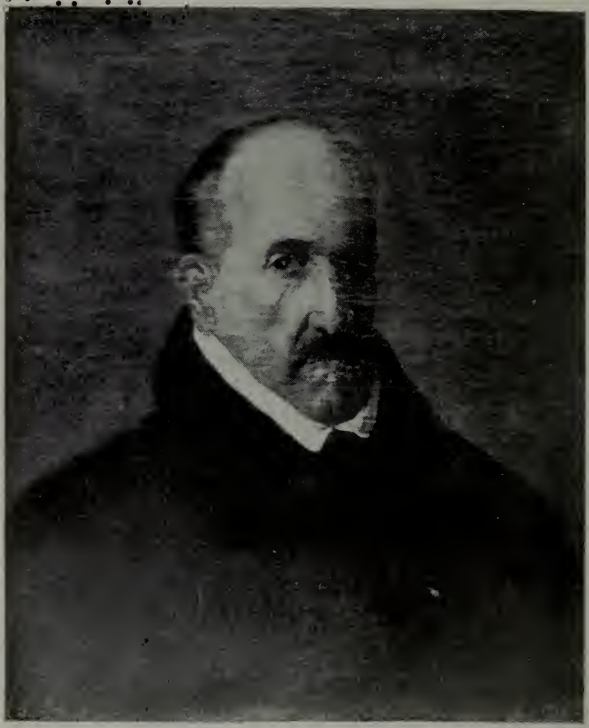
PORTRAIT OF DON ANTONIO ALONSO PIMENTEL, NINTH EARL O
BENAVENTE, LORD OF THE BEDCHAMBER TO PHILIP. IV.

Prado, Madrid.



FRAGMENT OF THE PORTRAIT OF DON ANTONIO ALONSO PIMENTEL, NINTH EARL OF BENAVENTE.

PRADO, MADRID.



PORTRAIT OF THE POET DON LEUS DE GÓNGORA Y ARGOTE

PRADO, MADRID

PORTRAIT OF A MAN WITH A GLOBE.

Rouen Museum

A MEETING OF THIRTEEN PERSONS
(Authenticity Doubtful). Now attributed to Mazo.

Louvre, Paris

THE BETROTHAL.

National Gallery, London.

Formerly in the possession of Sir Edwin Landseer, R.A.
Presented by Lord Savile in 1895.

A DEAD WARRIOR
(Authenticity Doubtful).

National Gallery, London.

THE TOPERS; "LOS BORRACHOS."

PRADO, MADRID.

FRAGMENT OF "THE TOPERS."

FRAGMENT OF "LOS BORRACHOS"; OR, "THE TOPERS."

Prado, Madrid.

THE FORGE OF VULCAN

PRADO, MADRID

FRAGMENT OF "THE FORGE OF VULCAN."

PRADO MADRID.

CHRIST ON THE CROSS.

Prado, Madrid.

FRAGMENT OF "CHRIST ON THE CROSS."

PRADO, MADRID.

CALIFORNIA

VIEW TAKEN IN THE GARDEN OF THE VILLA MEDICI AT ROME.

PRADO, MADRID.

VIEW TAKEN IN THE GARDEN OF THE VILLA MEDICI AT ROME.

PRADO, MADRID.

VIEW OF THE ARCH OF TITUS IN THE CAMPO VACCINO OF ROME.

Prado, Madrid.

PHILIP IV., KING OF SPAIN, HUNTING THE WILD BOAR.

Presented by King Ferdinand VII. to Lord Cowley, of whom it was purchased for the National Gallery in 1846.

National Gallery, London.

PRINCE BALTHASAR CARLOS IN THE RIDING SCHOOL.

Duke of Westminster.

THE SURRENDER OF BREDA, "LAS LANZAS."

In this picture Velazquez has introduced his own head—which is placed in the corner—the figure with a plumed hat.

FRAGMENT OF "THE SURRENDER OF BREDA."

PRADO, MADRID.

FRAGMENT OF "THE SURRENDER OF BREDA."

FRAGMENT OF "THE SURRENDER OF BREDA."
(The portrait of the painter introduced into the picture).

PRADO, MADRID.

PORTRAIT OF PHILIP IV. IN HUNTING COSTUME.

Prado, Madrid.

PORTRAIT OF PHILIP IV. KING OF SPAIN

(Repetition of picture in the Prado, Madrid, except that here the cap is transferred from the King's head to his left hand).

Louvre, Paris.

PORTRAIT OF THE INFANTE DON FERNANDO
OF AUSTRIA, BROTHER OF PHILIP IV.,
DRESSED FOR THE CHASE WITH DOG AND GUN.

PRADO, MADRID.

FRAGMENT OF "THE PORTRAIT OF THE INFANTE DON FERNANDO OF AUSTRIA."

PRADO, MADRID.

PORTRAIT OF PRINCE DON BALTHASAR CARLOS,
SON OF PHILIP IV.,
IN HUNTING COSTUME WITH DOG AND GUN.

PRADO, MADRID.

PORTRAIT OF THE CHILD PRINCE BALTHASAR CARLOS, IN COURT DRESS

(Attributed to Velazquez).

PRADO, MADRID.

DON BALTHASAR CARLOS.

VIENNA.

EQUESTRIAN PORTRAIT OF PHILIP III.

(Partly repainted by Velazquez upon an earlier work by González.)

Prado, Madrid.

FRAGMENT OF "THE EQUESTRIAN PORTRAIT OF PHILIP III."

PRADO, MADRID.

EQUESTRIAN PORTRAIT OF QUEEN MARGARITA OF AUSTRIA, WIFE OF PHILIP III.

(Only the horse and background by Velazquez).

PRADO, MADRID.

FRAGMENT OF "EQUESTRIAN PORTRAIT OF QUEEN MARGARITA OF AUSTRIA WIFE OF PHILIP III."

PRADO, MADRID.

EQUESTRIAN PORTRAIT OF THE DUKE OF OLIVARES.

Prado, Madrid.

EQUESTRIAN PORTRAIT OF PHILIP IV.

Prado, Madrid.

EQUESTRIAN PORTRAIT OF PHILIP IV.

(Said to be the sketch for the picture in the Prado, Madrid).

Earl of Northbrook.

FRAGMENT OF "THE EQUESTRIAN PORTRAIT OF PHILIP IV."

PRADO, MADRID.

EQUESTRIAN PORTRAIT OF QUEEN ISABEL OF BOURBON,
FIRST WIFE OF PHILIP IV.

Prado, Madrid.

FRAGMENT OF "THE EQUESTRIAN PORTRAIT OF QUEEN ISABEL OF BOURBON."

PRADO, MADRID.

EQUESTRIAN PORTRAIT OF PRINCE BALTHASAR CARLOS.

Prado, Madrid.

PHILIP IV., KING OF SPAIN
(Probably not entirely the work of Velazquez).
National Gallery, London.

PHILIP IV., CALLED THE FRAGA PORTRAIT.

Dulwich Gallery.

PORTRAIT OF A MAN
(Authenticity doubtful).
BERLIN.

PORTRAIT OF THE SPANISH ADMIRAL PULIDO-PAREJA.

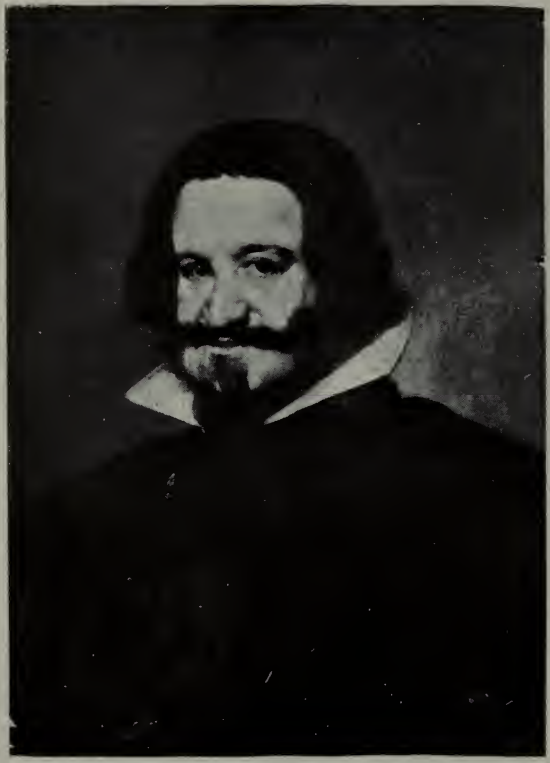
National Gallery, London.

THE DUKE OF OLIVARES.

Edward Huth, Esq.

PORTRAIT OF THE DUKE OF OLIVARES.

DRESDEN.



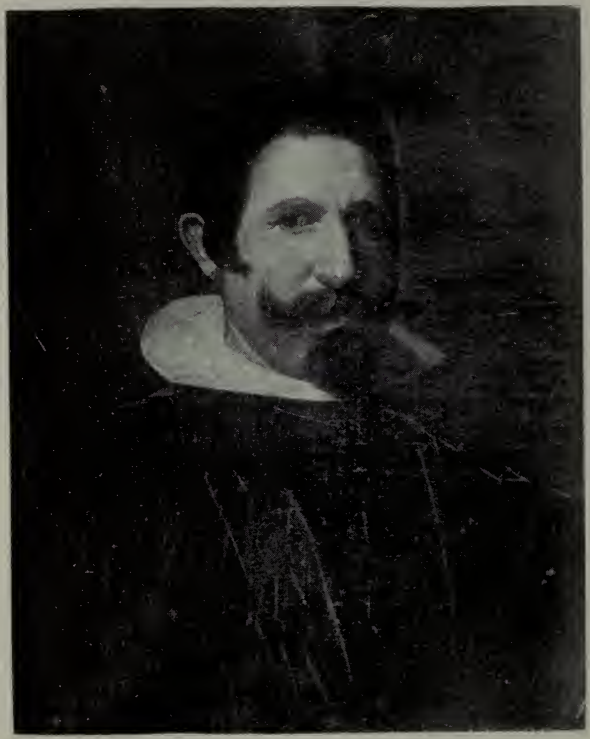
DUKE OF OLIVARES

(A repetition of the picture at Dresden, but shorter).

THE HERMITAGE GALLERY, ST. PETERSBURG.

A SPANISH NOBLEMAN.

Earl Stanhope.



PORTRAIT OF ALONSO MARTINEZ DE ESPINAR, VALET-DE-CHAMBRE TO PRINCE DON BALTHASAR CARLOS.

PRADO, MADRID.

PORTRAIT OF DOÑA MARIA, DAUGHTER OF PHILIP III., AND QUEEN OF HUNGARY.

PRADO, MADRID.

PORTRAIT "THE LADY IN THE MANTILLA."

Duke of Devonshire, London.

PORTRAIT OF A YOUNG WOMAN
(Authenticity doubtful).
LOUVRE, PARIS.

PORTRAIT OF VELAZQUEZ BY HIMSELF
(Much repainted).

MUNICH.

PORTRAIT OF ALESSANDRO DE BORRO,
ITALIAN GENERAL.

Royal Museum, Berlin.

PORTRAIT OF CRISTOBAL DE PERNIA, CALLED BARBAROJA, IN THE COSTUME OF A MOORISH CORSAIR: HOMBRE DE PLACER TO PHILIP IV.

PRADO, MADRID.

PORTRAIT OF A DWARF OF PHILIP IV., CALLED EL PRIMO.

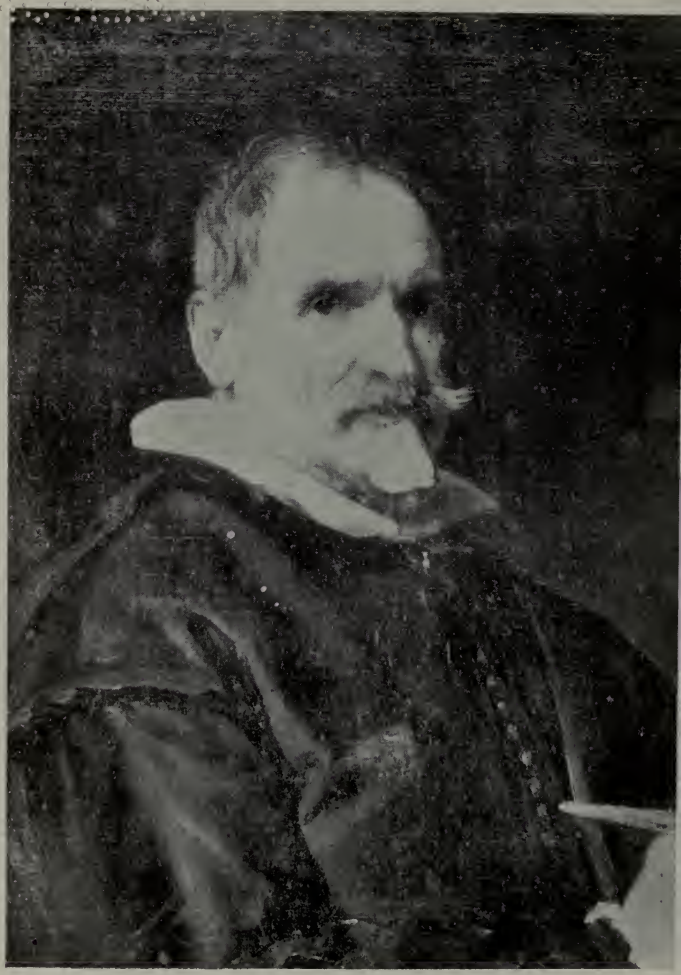
Prado, Madrid.

PORTRAIT OF A DWARF OF PHILIP IV.,
DON SEBASTIÁN DE MORRA.

PRADO, MADRID.

PORTRAIT OF THE SCULPTOR MARTINEZ MONTAÑÉS
(Erroneously presumed to be that of Alonso Cano).

PRADO, MADRID.



FRAGMENT OF "THE PORTRAIT OF THE SCULPTOR MARTINEZ MONTAÑÉS."

Prado, Madrid.

ISABELLA OF BOURBON.

Edward Huth, Esq.

PORTRAIT OF MARIA ANNA,
SISTER OF PHILIP IV.

BERLIN

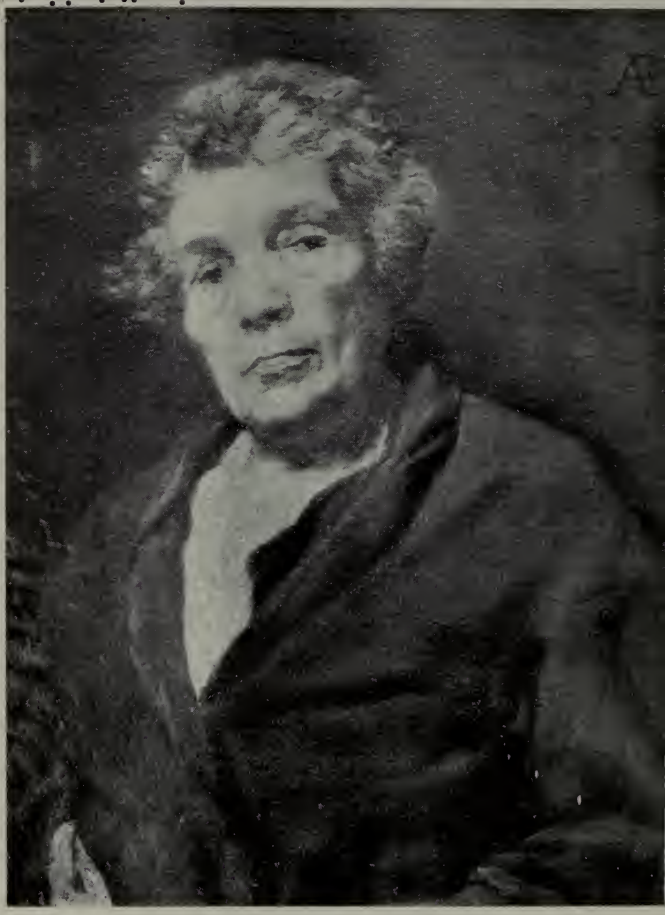
THE CHILD OF VALLECAS.

Prado, Madrid.

THE DWARF EL BOBO DE CORIA,
The Fool or Coria,
PRADO, MADRID.

MŒNIPPUS.

Prado, Madrid.



FRAGMENT OF "ÆSOP."

PRADO, MADRID.

PORTRAIT OF A DWARF OF PHILIP IV.,
DON ANTONIO THE ENGLISHMAN.

Prado, Madrid.

FRAGMENT OF THE PORTRAIT OF THE DWARF OF PHILIP IV.,
"DON ANTONIO THE ENGLISHMAN."

PRADO, MADRID.

LIBRERIA CERVANTINA

PORTRAIT OF A JUGGLER OF PHILIP IV.,
NAMED DON JOHN OF AUSTRIA.

Prado, Madrid.

MERCURY AND ARGUS.

Prado, Madrid.

THE GOD MARS.

PRADO, MADRID.

MARIANA OF AUSTRIA. SECOND WIFE OF PHILIP IV.

Prado, Madrid.

MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV.

(A repetition of the preceding picture, with a slight difference in the arrangement of the curtain).

PRADO, MADRID.

MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV.
AT PRAYER
(Authenticity doubtful).

PRADO, MADRID.

PHILIP IV. AT PRAYER
(Authenticity doubtful).

Prado, Madrid.

MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV.

VIENNA

MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV.

H. B. Brabazon, Esq.

MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV.

VIENNA.

MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV.

Vienna.

MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV

Bust repetition of the picture at Vienna.

LOUVRE, PARIS.

MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV.

Bourbon Palace.

TAPESTRY MANUFACTORY OF ST. ISABEL OF MADRID
"LAS HILANDERAS" (THE SPINNERS).

PRADO, MADRID.

FRAGMENT OF "THE SPINNERS."

Prado, Madrid.

FRAGMENT OF "THE SPINNERS."

PRADO, MADRID.

FRAGMENT OF "THE SPINNERS."

PRADO, MADRID.

LAS MENIÑAS (THE MAIDS OF HONOUR), FORMERLY CALLED LA FAMILIA.

(The figure with painting materials is that of Velazquez himself).

PRADO, MADRID.

UNIV. OF CALIFORNIA

FRAGMENT OF 'THE MAIDS OF HONOUR."

PRADO, MADRID.

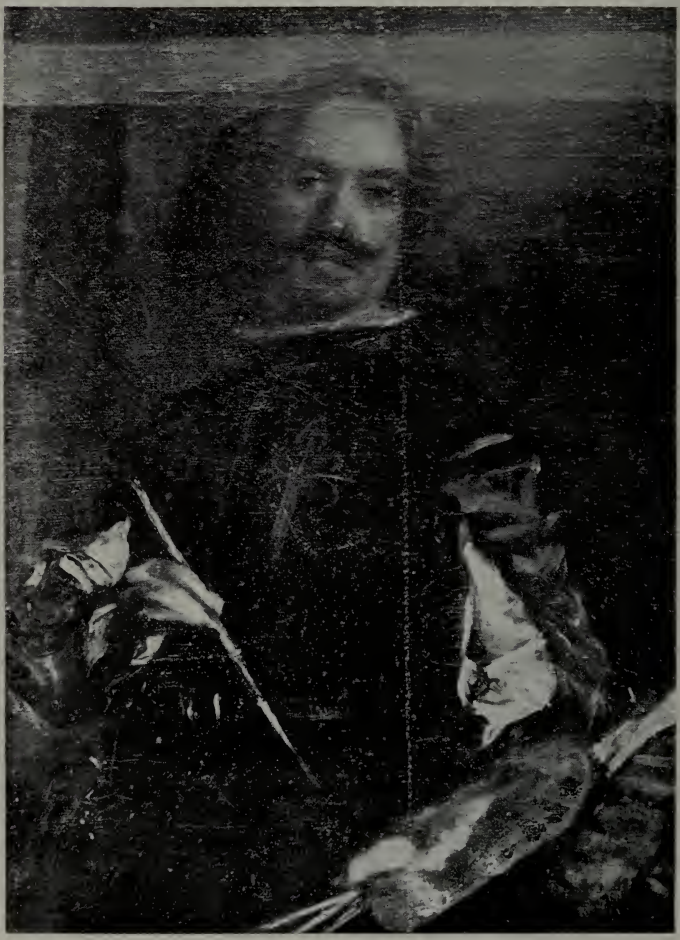
FRAGMENT OF "THE MAIDS OF HONOUR."

Prado, Madrid.

UNIV. OF CALIFORNIA

FRAGMENT OF "THE MAIDS OF HONOUR."

Prado, Madrid



FRAGMENT OF "THE MAIDS OF HONOUR."
(A Portrait of Velazquez).

PRADO, MADRID.

FRAGMENT OF "THE MAIDS OF HONOUR."

PRADO, MADRID.

THE INFANTA MARGARITA (P)
(Catalogued as Maria Theresa).
PRADO, MADRID.

THE INFANTA MARGARITA THERESA IN A RED FROCK.

Vienna.

THE INFANTA MARGARITA THERESA IN A RED FROCK.

VIENNA.

THE INFANTA MARGARITA THERESA.

VIENNA.

THE INFANTA MARGARITA,
AFTERWARDS CONSORT OF LEOPOLD I., EMPEROR OF GERMANY.
LOUVRE, PARIS.

PORTRAIT OF THE INFANTA MARGARITA THERESA
WITH A FAN IN HER HAND.

Vienna.

THE INFANTA MARIA MARGARITA THERESA
(Copy probably by Mazo).

MUNICH.

THE INFANTE FELIPE PROSPER, ELDEST SON OF PHILIP IV.

Vienna.

PHILIP IV., KING OF SPAIN.

EDWARD HUTH, ESQ.

PHILIP IV., AT AN ADVANCED AGE.

Prado, Madrid.

PORTRAIT OF PHILIP IV., AT AN ADVANCED AGE.

Prado, Madrid.

PORTRAIT OF PHILIP IV., OLD.

National Gallery, London.

PORTRAIT OF PHILIP IV., OF SPAIN

(Probably a repetition of the picture in the National Gallery).

VIENNA.

PORTRAIT OF PHILIP IV.
(A repetition of the portrait in the National Gallery).
LOUVRE, PARIS.

THE CORONATION OF THE VIRGIN.

Prado, Madrid.

FRAGMENT OF "THE CORONATION OF THE VIRGIN."

Prado, Madrid.

ST. ANTHONY ABBOT VISITING ST. PAUL THE FIRST HERMIT.
(Painted in 1659).

PRADO, MADRID.

FRAGMENT OF "ST. ANTHONY VISITING ST. PAUL."

PRADO, MADRID.

PORTRAIT OF DON CHRISTOVAL DEL CORRAL

Prado, Madrid.

THE WIFE AND CHILD OF DON CHRISTOVAL DEL CORRAL.
THE DUQUE DE VILLAHERMOSA.

Prado, Madrid.

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